The AMERICAN HOME

10¢

you were smartly dressed like this - in 1926

and this living room was pretty smart - in 1926

u've changed with the times - - - - but has your house?

here's how one room pulled itself into 1936 shape - read all about it inside!

AM 49333
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New FASHION-THRIFT FLOORS FOR FALL

Shown below is one of the new Fashion-Thrift Floors now featured at local stores. It is Armstrong's Embossed Inlaid Linoleum, Pattern 5510, permanently cemented in place over felt, and bordered with plain blue linoleum and with a blue linoleum cove and base. Here it serves as a colorful foundation for a most practical and effective kitchen treatment. And please note the walls—another Armstrong product that saves work. It is washable, durable Linowall (No. 735) now available in a number of decorative effects. Visit your merchant and see the style-setting group of Armstrong's Fashion-Thrift Floors. Take your room measurements with you and learn how little you need pay for floors that save work, save worry, save money.

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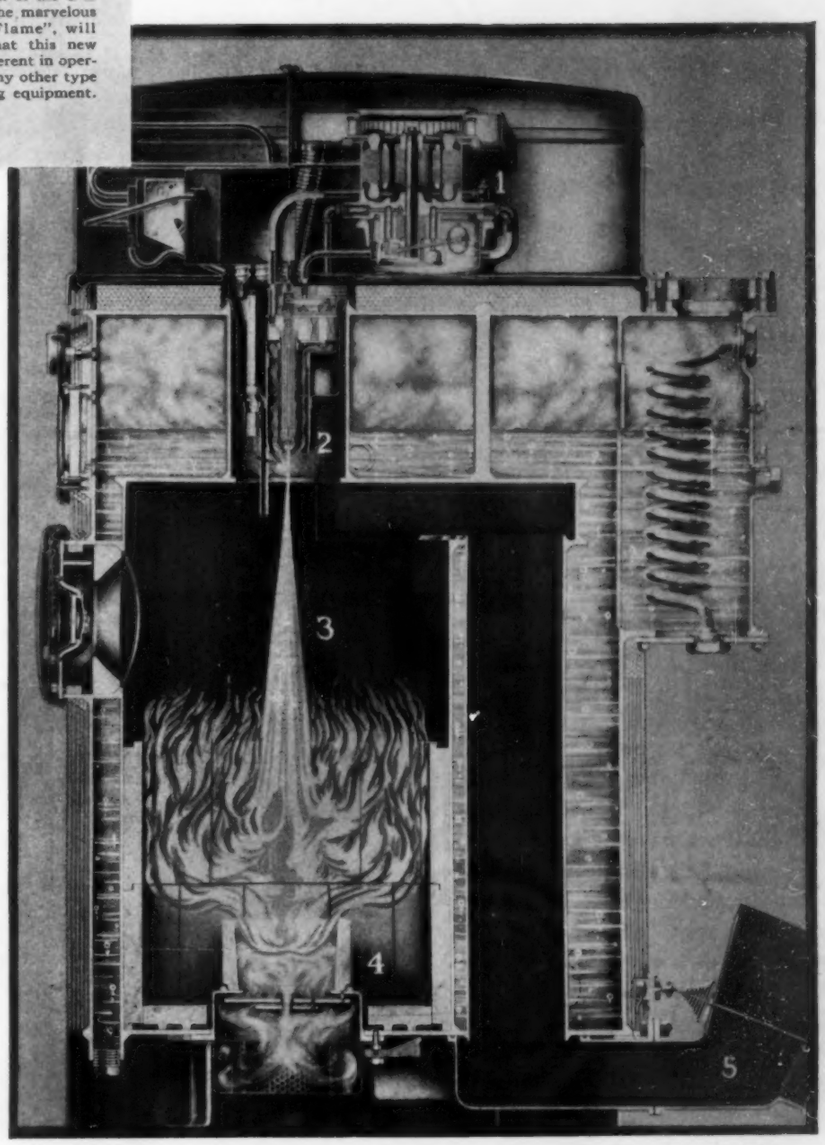

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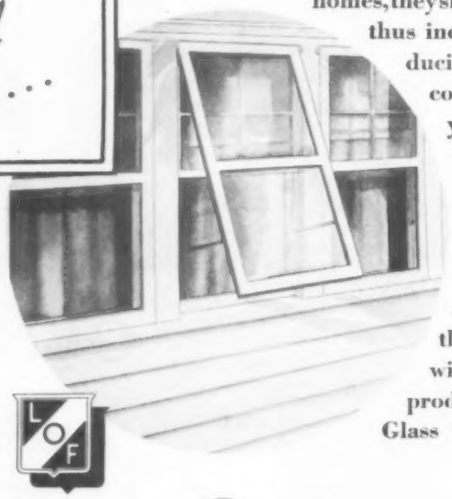
●

Tests conducted recently in the research home maintained by the University of Illinois furnish a practical illustration of the advantages of a Winter Windowed home. Using a coal-fired furnace with a forced-air heating system, the house was maintained at a temperature of 71° during the testing period. The outside temperatures ranged from 40 above down to zero Results showed that a saving of 20% (or one ton of coal out of every five burned) could be reasonably attributed to the installation of storm doors and windows. Other results of these tests were that storm sash practically eliminates the entrance of soot; that higher relative humidity can be maintained indoors before condensation appears on the glass; and that Winter Windows reduce the draft of cold air down the windows and thus increase the temperature of air near the floor.

●

Winter Windows are permanent improvements that pay for themselves in the fuel they save. Their installation may be financed under F.H.A. terms. In air-conditioned homes, they should be left up in the summer, thus increasing the efficiency and reducing the operating cost of air conditioning equipment. Call your local lumber dealer today before winter gets its start, and have him measure up your home for Winter Windows. Since the quality of glass becomes doubly important with double windows, make sure that your storm sash is glazed with the brighter, flatter, clearer product of Libbey·Owens·Ford Glass Company . . . Toledo, Ohio.



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★Prices slightly higher west of the Mississippi.

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Cannon Sheets

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ON THE HEARTH OF THE AMERICAN HOME

Natural color photographs on cover by F. M. Demaree

It happened at our luncheon table—

BUSINESS relations are much like family relations—perfunctory because of the time element. Those things that lie most closely to our hearts are rarely brought to light because the daily routine claims so much of our time. But this day, our guest was either very polite or sympathetic and ourselves in our best and most expansive "soap-box" frame of mind.

Our guest was Mr. Cudlipp, vice-president of McCutcheon's, one of New York's big stores. We got on the dangerous subject of "model rooms"—a rash digression, had he but known it and, in fact, my most favorite soap-box sermon! For, you see, for years I had pleaded that model rooms had outlived their usefulness. What this country needed was life-like "before" and "after" examples, not perfect samples of over-stylized rooms which sent one home admiring—but actionless. Lovely ideas, they were, but one did not throw out everything and start over again from scratch.

I was off. Not only was I emphatic on this score, but I enlarged on it and magnified it. I threw at his surprised head example after example of expensive, well-meaning but absolutely impractical model houses, model rooms, and model ideas. And by impractical I meant that no "goods" had been sold, no dull little rooms had taken to heart the lessons of perfection these model homes and model rooms had been supposed to implant in their drab, wholly uninteresting little interiors.

And still I talked on—and on! When we were given "before" and "after" examples, the "before" was so ridiculously awful that none of us ever supposed for one moment that the horrible example was aimed at us. What I meant by "before" was not atrociously bad things, just the dull and dreary mediocrities we had been putting up with for years. They were not "worn out," so we just kept them around and became so inured to them that it would have shocked us to know that our friends thought of us as "mouse-colored," like our sofas and our rugs. But certainly some of the younger set must have pigeoned-holed us in that same "mouse-colored" category and so, too, many of the clever women who "always seemed to make something out of very little."

We sighed at their cleverness, regretted our lack of it—but lad-ees and gent'lmen (in a loud voice, as Ed Wynn says it)—we weren't even being bright! One just cannot trudge around ivory walls and mouse-colored furnishing and stay bright—it simply can't be done, to our way of thinking.

Surely, Mr. Cudlipp knew the kind of "before" room I meant—and then came tumbling down volumes of 1926 issues. The "before" room shown here, and also shown in color on our cover, is an exact copy of an average 1926 room. Of course, it is not atrocious, but heavens, isn't it dull and unimaginative? None of the furniture is worn out, but neither was our 1926 clothing when we discarded it. Everything old has not been ruthlessly discarded—but it has been brought up to date with slip covers, chintzes, paint, and a few new pieces of furniture.

I am deeply grateful to our guest for his patience, for his politeness, but most of all for his practical help in giving us this sane "before" and "after" example to work on. It does not have to be "taken whole" but if its moral goes unheeded, then shall I give you up as dull scholars, for it is my fond belief that not one of us prefers dull, unimaginative surroundings. It is only the *doing* of it that has halted us, the practical application of freshening up within bounds of our budgets, which has kept us in the dull rut of living in a 1926 atmosphere in the modern year of 1936.

HERE are the colors in the 1926 room—nothing wrong about them, mind you, but aren't they dull! The carpet is mouse color, walls ivory, draperies antique dull gold, the sofa and chair dark brownish mohair, the Cogswell chair a lifeless green, the shield-back chair black tapestry. The furniture, every single piece, is all mahogany.

Certainly 1936 has turned the well-known corner! A vital shade of plum or wine color gives a lively foundation on the floor, contrasting with dark walls, which are being used more and more. In this case they are a sort of steel blue, but not as cold as it sounds, warmer and stronger. The other colors stand out distinctively against this dark background; draperies and love seat are in a pinky tan chintz with touches of white, gray, and coral; there is a white pillow-back chair on one side of the fireplace, and a warm yellow on the other. More color interest results from the new fashion of combining with traditional mahogany furniture several pieces in pickled pine, with its soft, blond tones. The knee-hole desk standing at right angles to the window is in this wood, and also the break-front bookcase. Over the mantel a circular mirror reflects the colorful charm of this room, giving it added life and a feeling of spaciousness.

NOT only in color do you notice the change of style within a brief decade, but in the furniture arrangement. In the 1926 picture the pieces seemed jammed together, and, horror of horrors! the secretary was placed cornerwise. Pictures were hung without any plot or plan or any relation to anything. This year of 1936 finds the knee-hole desk in delightful fashion, especially when placed at right angles to the window, and faced on the opposite wall by a break-front bookcase, also in pickled pine. There is a balanced arrangement of books and bibelots in the bookcase, and also of pictures and ornaments on and around the mantel. A lot of white is used in lamps and accessories, which stands out against the dark walls and colorful carpet and makes them seem all the brighter.

You see, really, we go back to color; here lies the answer to the 1936 prayer for our homes. Have we sold you on the idea? Are you ready to forsake mousey ways and open your eyes to the glorious new shades in practically everything that goes into your home? Carpets, rugs, wallpaper, paint, draperies, furniture coverings, and even the wood that goes into furniture itself? If so, join us in the pledge—"To the colors!"

—THE EDITOR

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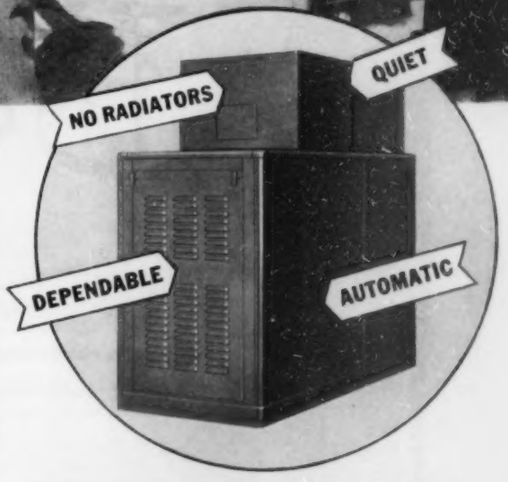

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NO WONDER this young couple are so happy. They're all set, right now, to end winter forever. Because they have the finest kind of air conditioning and, as well, the finest kind of heating — radiant heat from small inconspicuous radiators. For new American Radiator Conditioning Systems combine in one scientifically balanced unit both essential factors of conditioned comfort. Here is double protection against winter's discomforts, double value for your money, yet the price is well within the budget of the average home owner. What you get is what you need — *don't accept less!*

CONDITIONED AIR — Conditioned air, as fresh and sweet as a spring day, cleaned of dirt and dust and then silently circulated throughout your house. In winter proper moisture is added to provide the maximum of comfort.

RADIANT HEAT — Sun-like radiant heat — as only radiators can provide — insures healthful warmth regardless of the weather outside. New controls and special valves guarantee even heat distribution, room by room, from cellar to garret.

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New American Radiator Conditioning Systems may be absolutely automatic, and use any kind of fuel — coal, oil, coke or gas. Your Heating and Plumbing Contractor is the *one* man who is qualified to help you select the proper American Radiator Conditioning System for your home, tell you how much it will cost, and furnish the skilled workmanship so necessary to satisfactory service and lasting benefits. He can also add to your present radiator-heated home all the benefits of modern air conditioning. Call him today! Or mail coupon below.

To locate nearest American Radiator dealer look in your classified telephone directory under "Air Conditioning Contractors" or "Heating Contractors."

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"Fashion-Flow" furniture at WALDORF-

"The beginning of a lasting vogue." "Truly fine modern furniture moderately priced!" "I predict a great future for it." Such the praise of New York's leading stylists for *Fashion-Flow* furniture at its Waldorf Astoria preview. True words. For in a miraculously short time the country's outstanding stores have adopted *Fashion-Flow* furniture. Today it is recognized from New York's Fifth Avenue to Wilshire Boulevard, Los Angeles, as *the* furniture sensation of America.

SETTINGS—COURTESY MARSHALL FIELD

THE MALIBU in mahogany $7.50 to $49.00

Fashion-Flow furniture in luxurious tempo. Handsome pieces created of genuine imported mahogany with smart blond maple tops and trim. Hardware is of non-tarnishing "satin gold". From the varied selection it is possible to create of this *Fashion-Flow* furniture 30 groupings as low as $40 to $99.

Individual pieces, pictured

Bed, $25. Vanity, $49. Cedar-lined Wardrobe, $49. Nite Stand, $7.50. Vanity Bench, $7.50.

Other pieces, not pictured

Dresser, $38. Powder Table, $27. Pier Vanity, $38. Five-drawer Chest, $25. Desk, $15. Wide Boy, $25. Cedar-lined Chest, $25. Cedar-lined Wardrobe, $49. Two-drawer Pier Cabinet, $15. French Mirror, $5.50. Chair, $7.50. Cheval Mirror, $22.

acclaimed

-ASTORIA PREVIEW!

90 bedroom groupings in three gorgeous woods: genuine mahogany with blond maple trim—cherry-wood—matched walnut

$33 TO $99

NEW ADD-A-PIECE PLAN

★ Furniture for your bedroom, your guest room, your children's rooms. Like fine china it is sold on an "*open stock, add-a-piece*" plan—the smart new way of buying furniture. The marvelously low prices apply anywhere in the United States.

At *Fashion-Flow* Hall, in your leading store, you'll find these charming new styles. So varied are the prices, so wide your selection, it is truly possible to create of *Fashion-Flow* furniture, 90 bedroom groupings at from $33 to $99.

Smart, modern styling by the eminent designer, George Krick, distinguishes *Fashion-Flow* furniture. Master craftsmen construct it. Special panels seal all drawers to prevent powder sifting down —dust drifting in. Surfaces are hand-rubbed and polished. Interiors are smooth as satin. Drawers are all hand-fitted to insure smooth-running. Pulls fit the fingers. Hardware is of non-tarnishing 'old copper,' 'brushed silver' and 'satin gold' finishes. Mirrors are of finest plate glass.

Sheer manufacturing genius makes possible the amazing low prices of this quality furniture. Cherry trees from the orchards, maples from the hillsides, mahogany from the tropics, are shipped direct to the *Fashion-Flow* plant. One organization seasons and ages the wood, transforms it into panels and veneers, builds of it beautiful chests, vanities, beds. Even hardware and mirrors are of *Fashion-Flow* making. *The result—savings all along the line—fine pieces you'd expect to pay twice, even three times the prices of Fashion-Flow furniture.*

Settings—Courtesy Marshall Field

LAKE FOREST in cherrywood $7.50 to $49.00

An inspiration from the early Colonial. Rich, warm cherrywood finished in modern maple, enhanced with "old copper" hardware.

Individual pieces, pictured

Bed, $25. Pier Vanity, $38. Vanity Bench, $7.50. Wide Boy, $25. Cheval Mirror, $22. Nite Stand, $7.50.

Other pieces, not pictured

Dresser, $38. Powder Table, $27. Desk, $15. Cedar-lined Chest, $25. Cedar-lined Wardrobe, $49. Two-drawer Pier Cabinet, $15. Chair, $7.50. Full Vanity, $49. Chest, $25.

Settings—Courtesy Marshall Field

MONTCLAIR in walnut $5.50 to $44.00

Classically modern, this beautiful *Fashion-Flow* furniture of hand selected, hand matched walnut smartly appointed with brushed "silver" hardware.

Individual pieces, pictured

Bed, $22. Chest, $22. Powder Table, $22. Cedar-lined Chest, $22. Two-drawer Pier Cabinet, $11. Nite Stand, $5.50. French Round Mirror, $5.50. Bench, $5.50.

Other pieces, not pictured

Dresser, $33. Pier Vanity, $33. Full Vanity, $44. Wide Boy, $22. Desk, $11. Cedar-lined Wardrobe, $44. Chair, $5.50.

Step to your phone—ask for Western Union (no number necessary). Ask where you may see Fashion-Flow Furniture in your community. Ask, too, for your free copy of Home Decorator.

•

All *FASHION-FLOW* furniture is finished exclusively with *SHERWIN-WILLIAMS* products.

•

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•

If not convenient to phone Western Union—

MAIL THIS COUPON

FASHION-FLOW FURNITURE, PORTLAND, OREGON

Gentlemen: I want to know more about your smart, thrifty *Fashion-Flow* "add-a-piece" plan. Send me free booklet showing the 60 different pieces and copy of Home Decorator.

NAME.....

ADDRESS.....

Fashion-Flow

TRADE-MARK REG. U. S. PAT. OFF.

FURNITURE

Built by western craftsmen of B. P. John

lined Wardrobe, $49. Nite Stand, $7.50. Vanity Bench, $7.50.

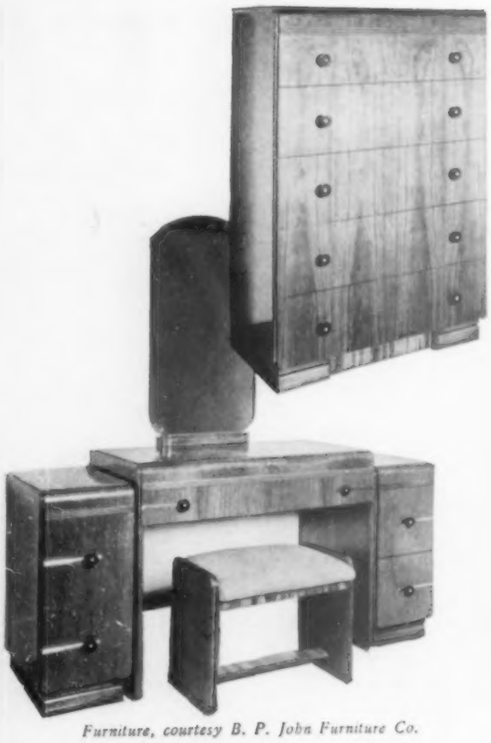
$15. Wide Boy, $25. Cedar-lined Chest, $25. Cedar-lined Wardrobe, $49. Two-drawer Pier Cabinet, $15. French Mirror, $5.50. Chair, $7.50. Cheval Mirror, $22.

New interiors take to color

For detailed description see page 97

Furniture, courtesy Heywood-Wakefield Co.

Furniture, courtesy B. P. John Furniture Co.



Furniture, courtesy B. P. John Furniture Co.

Furniture, courtesy Berkey & Gay Furniture Co.

NATURAL COLOR PHOTOGRAPHS BY F. M. DEMAREST

Built by western craftsmen of B. P. John

ADDRESS

NO HOME NEED BE WITHOUT THE RIGHT FURNITURE!

Cupboard, chair opposite it, and the dinette table and chairs come in Early American maple. W. F. Whitney Co.

You have been keeping house ten or fifteen years now, have had a chance to discover just what kind of furniture suits you and your family best in style, comfort, and price. Some of your things have been knocked around a bit and need replacing. Some have never been thoroughly satisfactory anyway, and it is time to make the substitutions you have wanted this long time. *You*, on the other hand, have been married five years; your house never has been finished and complete, and now you are determined to add the final touches and make it really yours, as you like it. *You*, thirdly, are just starting housekeeping. You are starting from scratch and can have anything you wish within reason. All three of you may be living in homes that have been built some time, or maybe you are remodeling and therefore adding to your furnishing equipment, or are among those building brand new, spic and span houses.

If you are mathematically minded, which I am not, you can figure out that this gives us nine different kinds of people in different situations and almost every one you know falls into one of the nine classifications. Maybe it is twenty-nine, but I know it's a lot of people who are bound to start out for new furniture and who, I say with confidence, are going to find exactly what they want.

I wish all you nine kinds of people—or twenty-nine—could have been at the big furniture markets with me when the curtain went up on the new fall style show. I sometimes think it is too bad these openings have to be strictly wholesale affairs. I would enjoy having you see, as I saw, the dozens and hundreds and thousands of kinds of interesting new furniture which is going to find its way into your nine—or twenty-nine—kinds of houses this fall.

There is no question about mahogany in 18th century and in Federal styles. It is a leader, and it is hardly less conspicuous in modern furniture than in traditional. The particularly new phase this year which will interest everyone may be called the Williamsburg or Virginia adaptation, which you will recall we first pointed out to you as early as last February. To us this ranks as a noteworthy development because it is so inherently sympathetic to many of our inherited likes and to some of our inherited furniture, whether inherited directly or via the antique shop. You will notice in your favorite furniture store a great deal of mahogany furniture, and you cannot fail to notice, also, the very fine finish applied to most of it. Manufacturers have spared no effort to achieve beautiful, soft, satiny finishes of a quality unknown not so many years ago.

You are going to like the new modern furniture very, very much. There is a great deal of it available, in a wide choice of styles. It seems to us that it has really reached its stride now, for lines are simple and direct, and where wood combinations are used, they are well chosen. There are but few of the "outrageous" pieces now that are bound to be when a new style is first launched. It is thoroughly usable, likable, and practical. As already suggested there is some mahogany in

CHARLOTTE L. EATON

[*Please turn to page 116*]

There are many bedrooms for which maple rocker, post bedstead, bureau, and cedar chest above are the perfect pieces (W. F. Whitney Company). The influence of Williamsburg in Virginia is clearly reflected in the graceful mahogany bedsteads, chest, standing mirror, and bedside table shown at the right. Tomlinson of High Point. Carpet by Firth

Left to right: Solving the difficult corner is simple with a fine mahogany piece of 18th century styling, combining bookcase and desk (Fancher Furniture Co.). The sofa represents extremely fine construction along simple lines (Valentine-Seaver Co.). A mahogany tea table is both decorative and useful (Brandt Cabinet Works). "Unit" furniture is highly practical; two corner pieces and a center combine to form a sofa, two corners make a love seat, or each can be used singly (Herman Miller Furniture Co.

A comfortable bureau with plenty of drawer space is part of a mahogany bedroom set (Wheeler-Okell Co.). The modern occasional table with its several shelves has far more space than many (Imperial Furniture Company). The mahogany sofa table with its drop ends is charming in hall or living room, and can be used delightfully as a dressing table (Imperial Furniture Co.). Pickled pine corner cupboard is perfect used singly or in pairs (Herman Miller Co.). Corner piece for books or ornaments is 18th century mahogany (Brandt Cabinet Works). The oak clock is an excellent hall piece (Hanson Clock Co.)

Mahogany pedestal table, for an apartment or dinette, extends to seat a large group of people (Johnson-Handley-Johnson Co.). Styled in the tradition of Virginia are a homey wing chair and spacious sofa of graceful lines, both known as "Raleigh Court" pieces. These are from the Karpen Furniture Co.

Among the best of Federal American pieces are the mahogany chest and post bedstead at the left (Drexel Furniture Co.). The dressing table with the mirror at the right is an excellent 18th century piece with its corner fretwork, cabriole knee, and ball-and-claw foot (Kindel Furniture Co.). The Chippendale settee, leather upholstered, and the coffee table, an 18th century piece, from Colonial Mfg. Co.

A two-purpose piece in mahogany, with inlay and fine brasses can double as chest-of-drawers and desk respectively (Herman Miller Co.). One of the most interesting of the modern bedroom sets in the new blond maple, is known as "Zephyr". Note the round pulls of self material (Heywood-Wakefield Co.)

For a new garden thrill—PLANT BULBOUS IRIS

CHARLES E. F. GERSDORFF

Do you wish your garden next spring to bring forth a thrill not soon forgotten, one that begins as early as February? Then, take my advice and lay in a good supply of that bulbous Iris plant which, until lately, has been used almost exclusively by our florists who forced them into early bloom that we might have them around the spring holidays. Then, plant them in November, in sunny nooks about your garden, or in broad masses in your herbaceous border, always selecting positions sheltered from the extremely cold winds of winter, and if you live where winters are severe, cover after the first freeze with evergreen boughs, or dry salt hay.

Just what are those Bulbous Iris? There are several types to choose from, and because of their relatively low cost, you would do well to have some of each. Firstly we have the Reticulatas which come into bloom from late January to March—depending whether you live about the District of Columbia or farther north. There are several varieties in pretty blues and also a white form, all with the fragrance of violets and these grow no more than ten inches in height, the others being taller. All these bulbous sorts average two blossoms to a stalk, and often times there are actually several stalks to each bulb.

Then follow the Tingitana Hybrids in several shades of blue. These normally have been considered rather tender to frost; however, in sheltered nooks and with perhaps a bit of covering they will be found hardy well into some of our northern states such as New York and climates of similar severity; not recommended for colder regions.

Before the Tingitana Hybrids are out of the way, the grand and long lasting procession of the Dutch Iris hold sway, overlapping the later Filifolia and Spanish types. Following the Spanish come the English Iris which require a light shade, and more moisture in the soil instead of sunny locations. The Dutch Iris have, in addition to the colors before mentioned, yellow and bronzes, with yellow frequently in combination with the blues and whites. There is a somewhat similar range of color amongst the Spanish, while the Filifolia type is a rich dark blue; and the English, only lacking yellows, having broader segments, bring this additional variation and the fact that they wind up this procession during June and July. The illustration above shows two types: on the left the Spanish variety, Golden Wonder; on the right, the Dutch Gerrit van Hees.

But before you select your Bulbous Iris, be sure they are the new improved ones, which in brilliancy, in size, and in substance are much superior to old ones. As these Iris are now offered at prices within the reach of anyone with a garden, they can be planted liberally. For most satisfactory results renew the planting each season. One can, however, secure two seasons of satisfactory bloom from one lot of bulbs if, after blooming and when the foliage is ripened, the bulbs are carefully lifted, carefully broken apart so that the root bases are not removed from the bulbs, dried a few hours in the shade, and then stored in a cool dry place in dry sand, covered, to be planted again the following November.

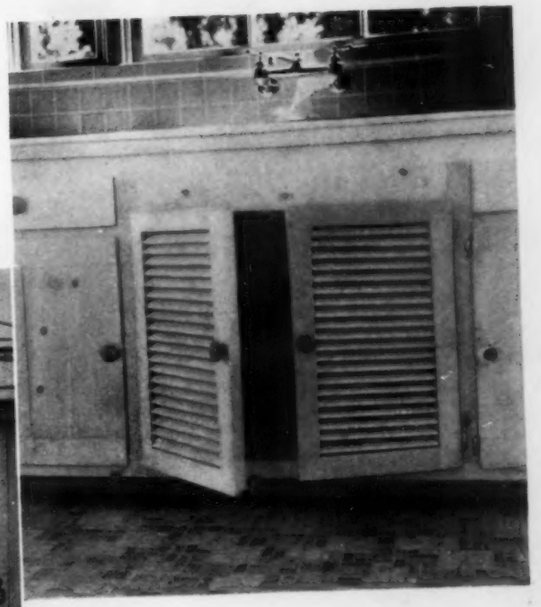
Plant about four inches deep, from two to four inches apart each way, in clumps for best effect, in soil containing no humus, but otherwise light in texture, and stir into the surface soil some complete plant food such as a 3-8-5 analysis, about a tablespoonful to each group of twelve, sometimes just before freezing weather sets in.

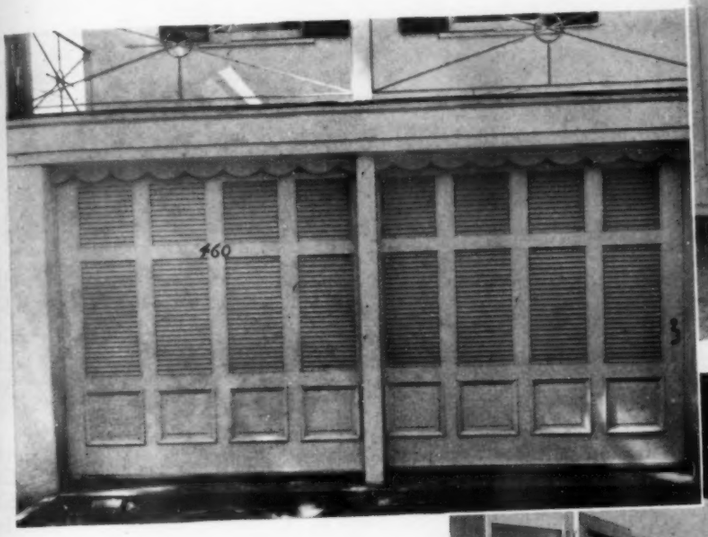
In addition to their great value as flowers for the garden, these several Bulbous Iris are excellent as cut flowers for interior decoration in vases, bowls, or baskets. And consider, too, their lasting qualities, for as cut blooms they outlast most garden flowers.

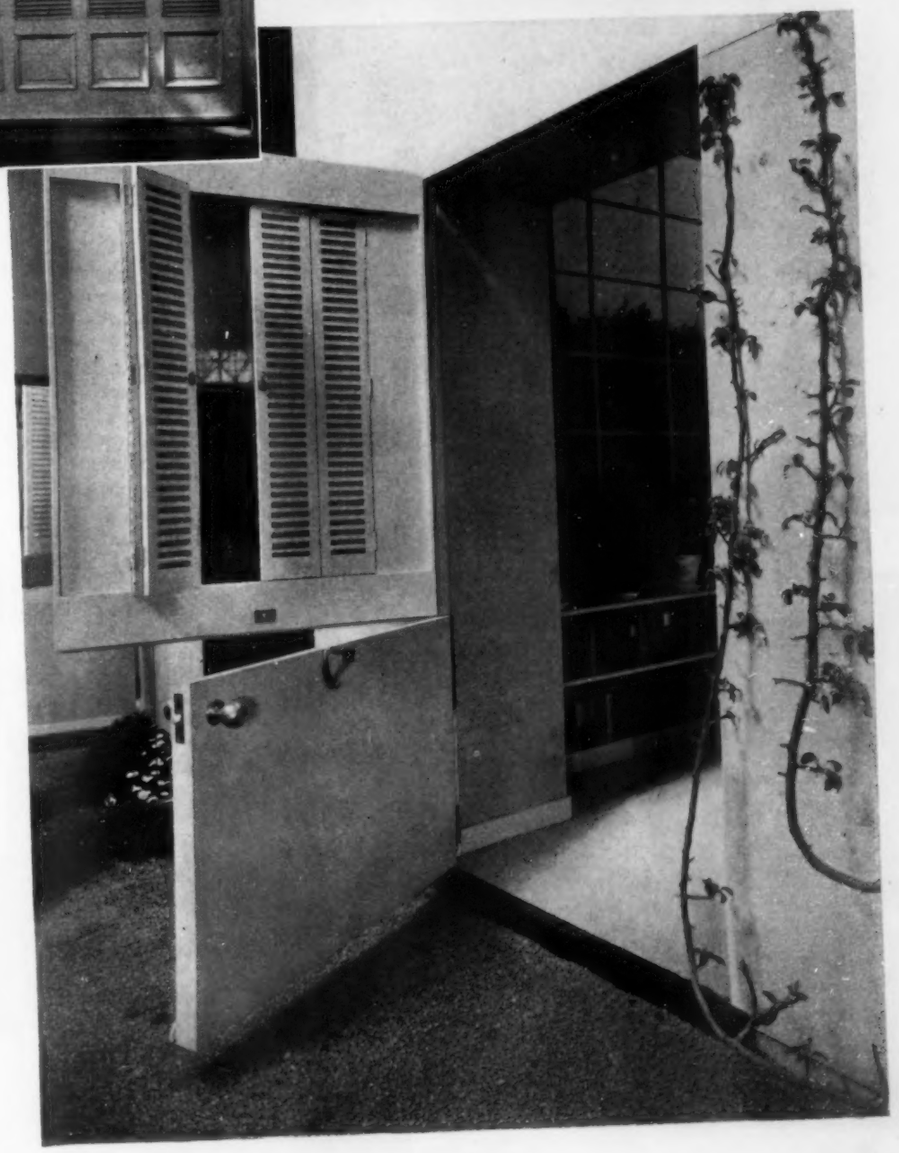
Shutters "dress-up" all about the house

Shutters, so long a sure-fire device used in relieving the monotony of plainness on the exterior of a house, have now come inside, out of hiding from attics and store rooms to take their places in numerous ways in decorative schemes

HELEN GRADY







In the present-day mode of decoration, shutters are proving just as effective a means of relieving drabness of interiors as they have on the outside of houses since the days when the early New England carpenters nailed green shutters at the sides of their windows. And, in addition, new uses are being found for them outside, so if you would be up to the minute in your house planning, consider shutters, both indoors and out. They solve many decorative problems.

New uses for shutters inside the house reveal the possibility they offer in "dressing up" what would be just ordinary rooms. For example, instead of wide archways or French doors, shutter doors are now found between adjoining rooms. The doors are decorative, either open or closed. When open, they resemble the folded back effect one gets by the use of the popular shutter screens. When closed, they are so attractive in themselves that they make a point of interest in the wall where they are placed.

To cover built-in bookshelves, shutter doors make a delightful variation in the wall pattern. When color is needed to brighten up a wall, the doors may be left open so that the book bindings will show. Then the doors form a frame for the varied colors within. This arrangement is particularly effective when the walls and wood trim of a room are painted dead white and need livening up.

Shutters, or to be more technically accurate, shutter effects, have even invaded the kitchen. Here they form attractive doors beneath the sink to conceal the garbage pail and the drain pipes. Incidentally, this is an excellent way to get around city ordinances which prevent doors that completely close off this space, thus preventing the proper ventilation. The shutter slats in the doors provide the necessary openings and make this portion of the kitchen cab-

Gone are the days when shutters were merely on the outside looking in. They're popping up all over the house in a dozen new rôles—as screens to hide uninteresting furniture, as smart backgrounds for specially nice furniture groupings, as cupboard doors, and hung in frames at windows to shut out unattractive views. Left: A shutter gate leads from the street to the enclosed garden of the Joseph Simon home, an interesting treatment of this problem

In the Hughes' home in Berkeley, California, shutter doors between living room and dining room add interest to the entrance way and relieve the too plain appearance of the wall space

inet space, of which the sink is a part, interesting in treatment while adhering to practicality.

If you are not planning new construction or remodeling where shutter doors can be purchased as a part of your building equipment, you might consider the use of shutter screens in "dressing up" rooms which have become monotonous to you. There are many designs in the new screens and you will find them ranging in size from three to five panels and in cost, from the inexpensive, unpainted variety which you may finish yourself to those of the more elaborate type from decorators' shops. Such a screen serves as an admirable background for certain groupings of furniture. Or it may actually serve as a screen for an upright piano, or a radio or victrola of the cabinet type which do not fit into the decorative scheme.

Old-fashioned inside shutters can be picked up for twenty-five or fifty cents a pair at wrecking yards—that is, if you are lucky. So great has the vogue for these shutters been of late, that what seemed like an unlimited supply is almost exhausted. By removing the old paint or varnish and painting them to match your woodwork, they will serve as cupboard doors, or they may be

[*Please turn to page 70*]

Top right, a shuttered screen used to excellent advantage by Mrs. Elbert Bell of California. Directly above, a bookcase in the John M. Walker cottage

The attached garage idea takes a new lease on life when it can be as attractive as that of Mrs. Gerald Marsh of Berkeley, California, shown at the right. The shutter effects employed add materially to the attractiveness of the approach to this home. Frederick L. Confer was the architect

It's the berries!

THURLOW WEED

J. Horace McFarland Company

Top to bottom: rose-red fruits of the Chinese Yew; violet persistent clusters of the Beautyberry; the red berries and orange foliage of the Common Winterberry

WHILE many popular ornamental shrubs are grown for their attractive foliage, some for their beautiful flowers, and a few for the delicious fragrance of leaf or blossom, there are others which are desirable in the garden because of their production of berries. Berries add a distinctive color note to shrubbery plantings in the autumn—when flowers have long since withered and leaves are dropping rapidly from branch and stem. The number of berried shrubs is far greater than the average amateur gardener realizes. Berries of many colors—red, yellow, orange, blue, black, pink, and white—are available for garden decoration. The most popular berried species are found in the genera Berberis, Cotoneaster, Ilex, Lonicera, Sorbus, Euonymus, Symphoricarpos, Aronia, and Pyracantha—to name but a few.

One of my favorite tall growing shrubs is Tatarian Honeysuckle (Lonicera tatarica). In May and June the bushes are covered with charming pink flowers which are followed by clusters of red and orange berries. I became what one might term as "berry-conscious" after visiting a large ornamental nursery. The owners, two brothers, showed me around and pointed out plants with long Latin names.

"Tell me," I asked, as we paused to admire a particularly fine specimen of berried shrub, "what family of hardy berried plants do you think the most attractive?"

"I recommend Euonymus," replied the elder brother at once. "There are many species, each producing attractively colored fruits. Europaea is one of the finest, growing as high as fifteen feet. Its crowning glory is in its unbelievable profusion of gorgeous orange berries in October. These fruits are held during the winter, and the branches often are used for vases, producing an interesting Oriental effect. Americana is one of the lower growing species, but has the most conspicuous and brilliant fruit of all. The wine-colored pods open in early September displaying the brilliant orange fruits within.

[*Please turn to page 129*]

Mexican influence in Florida

Photos by Samuel H. Gottscho

The home of Mr. J. E. Yonge in Miami Beach

CARLOS B. SCHOEPPL AND ARNOLD SOUTHWELL, ARCHITECTS

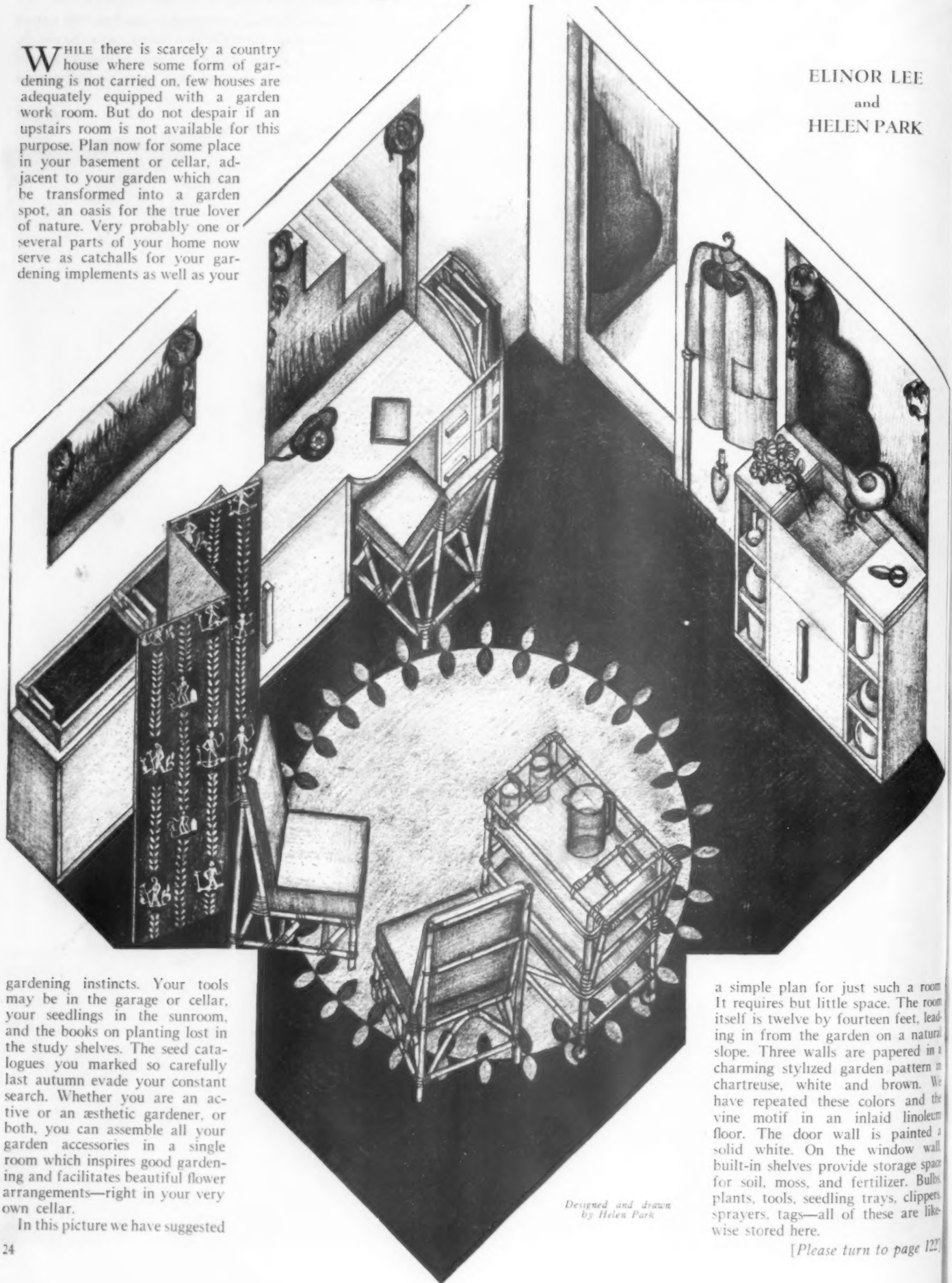
Cathedral ceiling of exposed timbers with plaster panels and walls in combination living-dining room, showing crude Mexican fireplace. All woodwork in this room is adzed. Below: dining end of Mexican living room, showing entrances to kitchen and native porch. The compact bar on the right also opens on to the porch. At bottom: native porch, showing unique charcoal rotisserie and peasant furniture. This porch opens on to an open air living patio

The entrance of the Mexican type bungalow in Miami Beach, Florida, depicting deep reveals which form additional protection from the elements. Old red brick is used for trim of doorway and flower bins. Garage entrance, showing pergola and driveway of grass joined cement blocks. Steel sash is used throughout

Underground Revolution

ELINOR LEE
and
HELEN PARK

WHILE there is scarcely a country house where some form of gardening is not carried on, few houses are adequately equipped with a garden work room. But do not despair if an upstairs room is not available for this purpose. Plan now for some place in your basement or cellar, adjacent to your garden which can be transformed into a garden spot, an oasis for the true lover of nature. Very probably one or several parts of your home now serve as catchalls for your gardening implements as well as your gardening instincts. Your tools may be in the garage or cellar, your seedlings in the sunroom, and the books on planting lost in the study shelves. The seed catalogues you marked so carefully last autumn evade your constant search. Whether you are an active or an æsthetic gardener, or both, you can assemble all your garden accessories in a single room which inspires good gardening and facilitates beautiful flower arrangements—right in your very own cellar.



Designed and drawn by Helen Park

In this picture we have suggested a simple plan for just such a room. It requires but little space. The room itself is twelve by fourteen feet, leading in from the garden on a natural slope. Three walls are papered in a charming stylized garden pattern in chartreuse, white and brown. We have repeated these colors and the vine motif in an inlaid linoleum floor. The door wall is painted a solid white. On the window wall built-in shelves provide storage space for soil, moss, and fertilizer. Bulbs, plants, tools, seedling trays, clippers, sprayers, tags—all of these are likewise stored here.

[*Please turn to page 127*]

Attics and cellars are going to sea!

An inland ship in an Indiana basement for $550

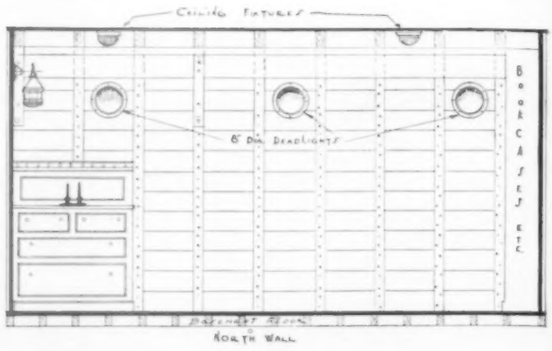
CHESTER A. NEDWIDEK

CARL E. BAUERMEISTER, of Terre Haute, Indiana, was desirous of getting the effect of being aboard a yacht when he went down to his own cellar. How well this natural but somewhat unusual desire has been achieved can be seen. Most of the so-called yacht rooms are more like the interior of a night club instead of the interior of a yacht, but this inland ship is no restaurateur's idea of the sea. While the plans and the photographs show only the main room, which is used as a dining salon, and the passage and stairway, the owner went further in that he incorporated a galley for a kitchen and crew's quarters for use as a maid's room. He now has a complete ship in the basement of his home, where he might invite his friends and feel as though he were on board his yacht safe and snug at anchor.

In the actual working up of this design for the basement, the existing walls and partitions were kept as they were, completely intact, to save expense. Practically the only departure was made in narrowing up the stairwell, so that it would more closely resemble the companionway of a yacht. The north and east walls of the main room or dining salon are the outside cellar walls, the other walls were partitions. On the outside walls furring strips were used to keep the woodwork from actual contact with the wall. On the partitions the new woodwork was directly applied. The north wall was treated to represent the planking of a boat with the planks running horizontally. Inside these planks, heavy oak timbers were fitted in vertically, to simulate the timbering or framing on a vessel. To further this impression still, the heels or bottoms of these frames were curved to create the effect of the shape of a hull instead of a flat wall. Horizontally, at the heads of these frames are two more members, a clamp and a shelf, and two heavy oak knees fitted on two of the frames, notched out for the clamp and shelf and connecting with the beams at these points. The bolt heads in these knees are left showing. A wooden ceiling was installed, fastened to the existing floor joists, and under this

Dining salon, galley and crew's quarters—a completely equipped ship, snug at anchor, in Terre Haute!

The only structural change was that of narrowing up the stairwell to resemble more closely a ship's companionway



heavy oak beams fitted to represent deck beams. The narrow strips are laid lengthwise with a V bead, on the underside, as it would be in the decking of a boat.

On the east wall the paneling was brought in about twelve inches to allow for a radio, loud speaker, bookshelves, and lockers. The south and west walls are paneled, directly on the partitions. Regular ship's portholes are fitted in the planking on the north wall, and these open for ventilation purposes. All paneling is of Philippine mahogany in high finish and the entire basement is air-conditioned.

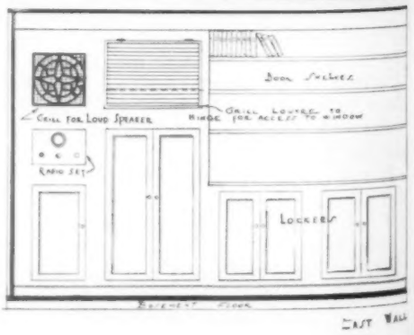
The walls of the passageway are also paneled, the ceiling being treated in the same manner as the ceiling in the main room, with the decking and deck beams showing. On the east wall of the passage there is a half-round section of timber placed vertically, about twelve inches in diameter, with the flat side set against the bulkhead—the mast of a vessel coming through the deck. The stairwell walls are paneled. On the upper landing of the stairs the paneling goes up only to a height of about three feet, with the walls above and the ceiling painted to give sky and water effects. A regulation brass hand rail was fitted on the south wall of the stairs, and stair treads fitted with brass nosings.

In laying the floor, beams were set on the basement floor, level with the wood floor set on these. While this raised the floor there was still sufficient headroom left for comfort. The original idea for floor covering was to use carpet, but this was changed to linoleum. On the steps this is black, and in the passageway and main salon it is of a highly flowered pattern.

Usually in a yacht all of the furniture is built in. However in this instance the only built-in furniture was the combination buffet desk, and later the settee. The remainder of the furniture is movable and is of mahogany, upholstered in blue leather. All the fixtures and hardware used are, where possible, marine fixtures.

No doubt, many will be interested to know to what the cost of this work amounted. No separate costs were kept of these rooms, as the owner had the entire basement reconditioned when this work was done. As near as he could figure the cost, materials were $300 and labor about $250, making a total of $550.

How closely the original design and the wishes of the owner were carried out may be seen by studying the photographs shown here.



The good ship "Yankee" in a Rhode Island attic

Photographs by the author

When closed, the folding doors of the companionway provide a large chart house table for the three lucky young mariners who "go to sea" each night in their attic. White-topped waves against a blue background add appropriate ornamentation

SINBAD THE SAILOR

THE hereditary yen of sailors and landlubbers for boats, ships, and sails, the longing for the open sea and the blue semisphere of cloud-swept, star-dotted heavens, produce in some of our imaginative home owners a nostalgia that must be dealt with somehow. Sometimes a framed map will do it—but read on and learn what one sailor-citizen did, in fact, create.

Situate on Gaspee Plateau in Warwick, Rhode Island, within foghorn range of the very point upon which His Majesty's Ship *Gaspee* met its Waterloo, lives a man who sailed aboard the U. S. S. *Kearsarge* during the World War as Quartermaster F. Harlan Flint, now an attorney at law in Providence.

But hear! The Flint cottage, of English type, has just blossomed forth with an entirely new roof or superstructure. Even as the crocuses burst through the yielding earth, so has a new room or cabin burst through the roof of said cottage. New eyes, or windows, look out inquiringly upon the surrounding country and Narragansett Bay. As I write, the blinking childish eyes of this new-born, nautical cabin are struggling to adjust themselves to the sunlight and also to the wonders and inconsistencies of this world of statesmen, politicians, and dictators.

To spur the fancies and imaginations of three nursery - and - kindergarten - aged sons, aged six, four, and two, respectively and respectfully, Father Flint decided to convert a windowless, floorless, stairless, and starless attic into a colorful ship's cabin, equipped in a maritime manner, not only suggestive of luxurious cruises upon the high seas but also unusually conducive to short siestas, middle-sized slumbers, and a nine-hour night's sleep. And so he communed within himself, assembled the mental pictures which were the result of "winter dreams," retouched them here and there with an impulsive, artistic brush, and finally combined them all in a composite, flexible, mental blueprint. Mr. Flint then engaged a certain Walter Dewey, known as a carpenter and no doubt some direct or indirect descendant of the well-known Admiral of that famous name. Said Dewey did begin and proceed to transform and transmit and convert said flexible blueprint into a ship's cabin, distinctive in design and as colorful as the rainbow.

To begin with, a narrow open stairway was built from the second floor nursery room up through the ceiling into the starless attic. The entire front roof of the cottage was removed and raised to permit the construction of two large casements at either end of the side of the house facing south and the bay, and also to permit the addition of a group of small casements in the center of this southerly side of the cottage. Large casements were also added at the east and west ends of the attic and two large skylights were built into the slanting roof on the northerly side of the room. It had not as yet become a cabin.

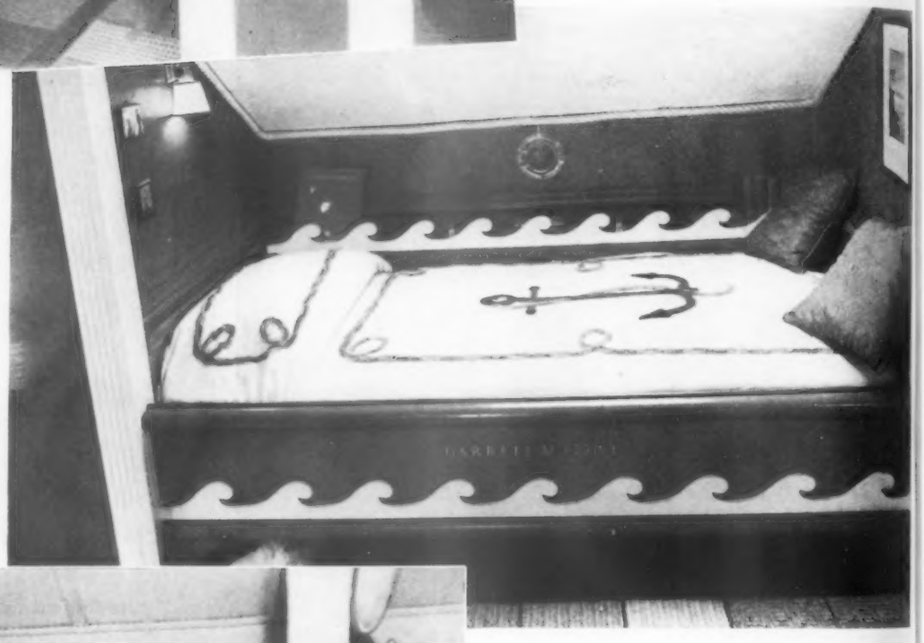
Two wide bunks, large enough to accommodate a grown person comfortably, were then laid out along the north side of the growing cabin, each bunk being beneath a skylight. A closet was built in at the head

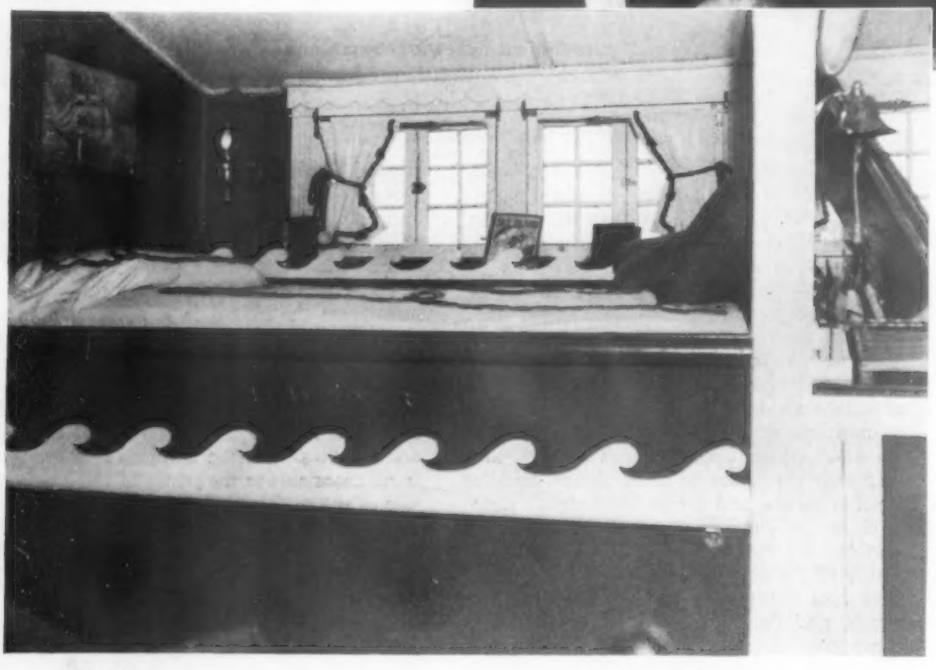
Each officer of the ship has a closet of his own, his name and rank in brass letters on his bunk and real portholes to observe the ship's course

of each bunk and a third closet was built in between the feet of the bunks as shown in the accompanying photographs. Each bunk is equipped with substantially constructed springs and inner-coil mattresses. Along the rear of each bunk is a shelf for books, boats, or toys, and a raised wooden edge for each shelf simulates and gives the appearance of rolling, white-crested waves. They add a salty, wind-blown atmosphere to the cabin. In the wall behind these shelves are real brass portholes. When electrically lighted by means of a conveniently located pull-cord, they reveal moonlight scenes at sea with boats afloat in the distance.

The frames for the windows and the closets are fluted attractively and are painted white enamel. The closet doors are made of one piece of thick plywood and are painted an interesting Spanish blue. Each door is adorned with a silver-hued metal sloop full rigged and indicating life and action as its wind-filled sails carry it across the door's expanse of blue sea.

The walls of the bunks are blue and the white-topped waves on the shelves and the bases of the bunks are outlined against the blue background in a decidedly novel manner. Small, squat feet for the bunks support the sides of the bunk. The sides are built so that they clear the deck by a few inches and so provide toe room when the bunks are being made up. Each bunk is covered with a white spread heavily





embroidered with a huge blue and red anchor. White cloth sailboats are appliquéd upon each pillow and edged with a small twisted rope cording, as shown above.

Brass letters in classic design appear on the blue bunk sides. When read, the letters are found to spell the names of the three young mariners who are Captain, First Mate and Second Mate in this tree-high cabin of boyhood dreams. At the head of each bunk is a reading light. The fixture is real ship's hardware. Brass letters spell out the words "Captain," "First Mate," "Second Mate," and "Galley" on the four cabin doors.

On the south side of the cabin is the third bunk which you have been wondering about up to this time. It, too, is of the same design except that it is higher, due to the fact that it is built partially over the companionway by which entrance is gained to the cabin. Beneath this bunk is a large rectangular compartment for small stores. A large panel lifted by brass knobs permits access thereto.

Above the three bunks is a wide wooden valance. It runs the length of the cabin at the ceiling line, and appliquéd upon this valance is a narrow border of scalloped

[Please turn to page 124]

Brass ship lanterns provide stability when the ship is laboring through a heavy sea! And red and green starboard and port lights, too, of course

Some new fall wallpapers—

Great, puffy white flowers with touches of yellow on a gray ground (upper left, Imperial); a Grinling Gibbons kind of decoration in gray on a yellow ground (upper right, Birge); a very usable lozenge type of pattern in yellows on green (lower left, Birge); one of the most beautiful papers we know, in gray, with some of the design worked over in yellow (lower center, Birge); a bold block pattern in yellow on a green ground (lower right, Strahan)

Use new, fresh color notes—

Staffordshire figures with all their grace and charm, on a warm brown ground (upper left, Thibaut); pine needles, in their natural green, on a cream ground (upper right, Strahan); strawberries, bright red with bright green leaves on white, delightful for breakfast room or kitchen (lower left, Imperial); one of the new "powdered" colors, blue, diamond barred and decorated with simple field flowers (lower center, Birge); the pertest of birds, beasts, and flowers in bright red on white (lower right, Thibaut)

Shiplers

GREEN GARDEN AND LUSH FLOWERS

in the middle of an American desert

TEN years ago, Mr. and Mrs. James S. Taylor began the development of a garden around their Colonial styled home in Salt Lake City. The plot is 150 x 300 feet. The garden area to the rear of the house is developed in a succession of garden rooms in a frankly formal design as befits the Colonial atmosphere. There are not many such gardens in the state of Utah but this inter-mountain country is showing extraordinary progress in garden making in these present years.

Thanks to the foresight in starting with a well-organized plan, very little has been changed or even introduced into the garden after the original construction. It was just left alone to develop, and ordinary good garden cultivation has arrived at the evolution seen in the accompanying photographs. The planting—trees, shrubs, and flowers were chosen to give expression to the design itself.

The basic plan is a series of axes coördinating the different garden units—the formal garden with pool leading into a Rose garden, and then a rock garden and, beyond, is a cutting garden which supplies flowers for the house. The living room gives on to the garden area through French doors opening on to a flagstone terrace. The formal pool, occupying the center of the formal garden, reflects the high blue tones of the sky and is itself painted blue to heighten the color effect. Both the floor and the walls are thus colored.

The little knolls in the rock garden are carpeted with alpines and here, also, color is given in the early spring by lavish use of Scillas, Narcissus, Grape Hyacinth, and Dwarf Early Tulips. In the full summertime, the trees and shrubs are strategically placed to screen the various nooks and features of the garden so that the visitor is greeted at one turn after another by a series of unexpected and pleasant surprises. In the rock garden there are also several small pools in the outcropped rocks in which Waterlilies and goldfish hold forth. Tall Junipers with the Arbovitaes, and low prostrate forms of Junipers give a mountain atmosphere.

Larkspur, Delphinium, Columbine, and other popular annuals and perennials provide color in their season and blooms for use in the house. The center path takes one through a Rose covered archway from the formal garden which, being properly framed, does not appear in any way incongruous in its setting.

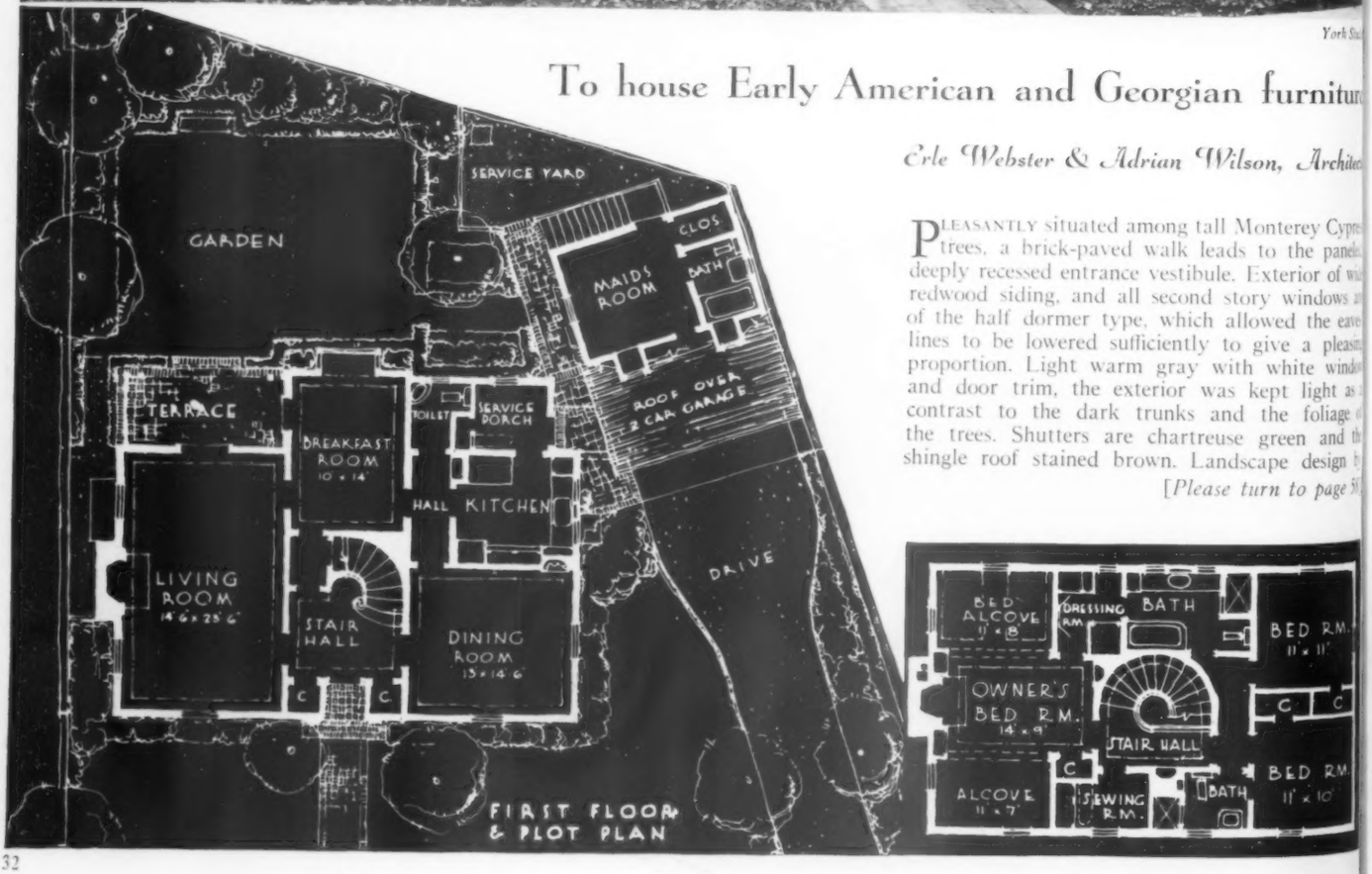
York Stu

To house Early American and Georgian furnitur

Erle Webster & Adrian Wilson, Architec

PLEASANTLY situated among tall Monterey Cypre trees, a brick-paved walk leads to the panel deeply recessed entrance vestibule. Exterior of wi redwood siding, and all second story windows a of the half dormer type, which allowed the eave lines to be lowered sufficiently to give a pleasi proportion. Light warm gray with white windo and door trim, the exterior was kept light as contrast to the dark trunks and the foliage the trees. Shutters are chartreuse green and th shingle roof stained brown. Landscape design

[*Please turn to page 5*



How do YOU shop for a good night's sleep?

VIRGINIA VAN BRUNT

This article is based on an interview with Mrs. Elizabeth Neal, assistant professor of related art in the home economics department of the University of Wisconsin. It deals with some of the problems met by the average layman who does not know how to determine the best values in sheets, blankets, or comforters

Demarest and Old Masters Asso't's photos

The North Star blanket at the top is not only warm but beautiful! Both binding and blanket itself are shaded in three tones of the same color. Below it, Nashua's Anchor line sheet with a thread woven through to mark the place for tucking in. Then Utica's monogrammed sheets

Mattresses are putting on new fall dress. The top one in pastel color with darker asymmetric design is used on the "Perfect Sleeper." "Restal-Knight" is a modern plaid version. Both from Sleeper, Inc.

YOUR sheets are ragged and thin; your blanket supply needs replenishing; your pillowcases have become objects from which you glance shamefacedly away; your springs squeak and mattresses are lumpy. You are met with the necessity of buying new bedding. And you dread it.

Before I begin with the business of shrewd shopping for bedding, may we inject a moral that is so old it should be legend but actually seems almost to have been forgotten. Your bedroom is only as good as your spring and mattress. It can be smart in color scheme, smartly attired in crisp or luxurious bed coverings, but unless the beds themselves are truly comfortable, your bedroom has missed by a mile its sole reason for existence. Antiques are charming—but too many American homes cling fondly to the belief that antique springs and mattresses are also lovely. One finds comfortable chairs, where one spends at most three hours out of twenty-four, and in that some home eight-hour beds that groan and squeak with pain at the thought of supporting their tough, rigid old springs and mattresses for one more night. Truly, that groaning and squeaking is not a call for furniture oil—it is pain and agony over America's loyalty to antique springs and mattresses. Another year of it and I believe husbands will find some reason for spending at least two nights a week at a comfortable hotel! As Mrs. Blake said in these pages some time ago, "those hotels which advertise 'all the comforts of home' just haven't slept on home beds in some time." Begin with the spring and mattress. Eight hours out of twenty-four, one third of your life—figure it that way, figure it by any method—but begin with the spring and mattress.

The first factors to consider when selecting any kind of bedding are, according to Mrs. Elizabeth Neal, appearance, durability, comfort, and laundering quality. The three materials used most frequently in sheets are linen, percale, and muslin. Linen, although often prohibitive because of its price, washes more easily than cotton, is particularly smooth and lustrous, and is more durable, if it is a good quality linen. Linen sheets are a particularly wise selection for summer since they are cooler than cotton. Of percale and muslin, the former, by virtue of being a better grade material and closer weave, is usually preferable in every way.

Laundering of sheets is not a major problem, since they may be boiled without injury to the fabric. In deciding upon sheets, it is wise to choose those which have been "torn from the bolt when manufactured rather than merely cut, for it insures a straighter, more even sheet," said Mrs. Neal.

Durability is perhaps the basic factor in determining final selection of bed linen, explained Mrs. Neal. Factors which contribute to the wearing span and service of sheets and pillowcases are

There is never storage room enough for all the bedding you need and here the cedar chest steps in to solve the problem. The walnut chest at the top carries your own monogram. Dillingham Manufacturing Co. To go with modern maple furniture is the Lane chest below, designed to simulate drawers, but constructed like a regular chest

thread count, or the closeness of the weave; the per cent of sizing, which includes excessive starches and waxes to increase the apparent weight and smooth finish of the article and help cover up blemishes; weight per square yard; tensile strength, that is the amount of pull it will stand before breaking; the kind of yarn used, and weaving fibers. Watch for these details.

"One usually finds the threads closely woven in the better grade material," she said. "Good yarn is required for weaving closely and, since there are also more threads to the inch, firmness is thus produced without heaviness." The satisfactory sheet should have from seventy-two to eighty threads to the inch in the warp and from sixty-four to seventy-six in the filling. The number of threads to the inch, both in width and length, will have to be determined by inquiry of the saleswoman or label on the sheet, but the closeness of the weave may be easily determined by merely holding a corner of the material to the light.

Occasionally the spaces in loosely woven sheets are filled with sizing, which washes out when the article is laundered and leaves the material limp and flimsy. Mrs. Neal suggests, as a simple test to determine the amount of sizing, that a piece of the sheet be rubbed briskly between the fingers to determine whether any powdery dust will sift out. If it does, the sheet has been too heavily sized and will not be durable.

The average weight per square yard is between 3¼ and 5¼ ounces, and, although as a rule the heavier sheets wear longer, if weight of laundry is a factor, the thrifty housewife may find that she will save money by selecting sheets that wear a shorter time but weigh less.

Another of the requirements for durability, tensile strength, can be determined accurately only by experts, although some manufacturers label their materials with the tensile strength

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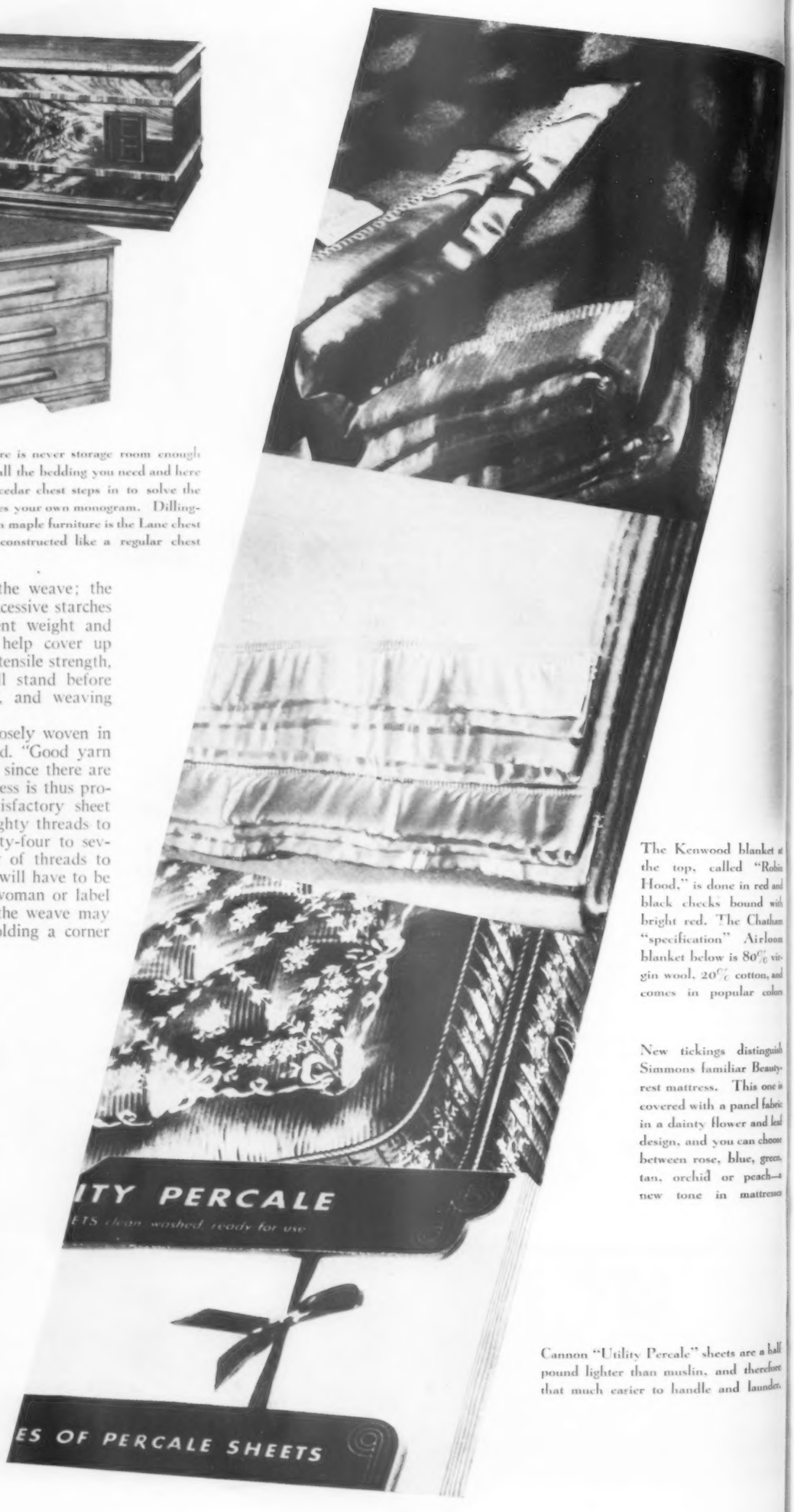

The Kenwood blanket at the top, called "Robin Hood," is done in red and black checks bound with bright red. The Chatham "specification" Airloom blanket below is 80% virgin wool, 20% cotton, and comes in popular colors

New tickings distinguish Simmons familiar Beautyrest mattress. This one is covered with a panel fabric in a dainty flower and leaf design, and you can choose between rose, blue, green, tan, orchid or peach—a new tone in mattresses

Cannon "Utility Percale" sheets are a half pound lighter than muslin, and therefore that much easier to handle and launder.

Five distinctive rooms for $2000 —and the backbone of future elegance

MARTHA B. DARBYSHIRE

ALONG with the many convenient aspects of life in an apartment there is one outstanding drawback—that of an apartment seeming more like a stopping place than a permanent home. However, this is fast being combated by the "cliff-dwelling" tenant, as in the case of Miss Gina Krusic of Beverly Hills, California. In the first place, the old idea that most anything will do in an apartment because you may be moving in a year and things won't fit in the next place is an exploded idea and the apartment dweller may plan a permanent background as carefully as if she were moving into a detached house, especially a house that is rented.

Miss Krusic had just $2000 to spend—for dishes, linen, bedding, furniture—everything. Perhaps when Miss Krusic first thought of a decorator, she hesitatingly asked herself the same question many of us have asked, "Would any good decorator have much interest in such a small job?" A decorator though could do no more than turn her down. After all, she had no actual knowledge of household decoration and needed

Miss Krusic started on a build-up scheme—as many antiques as possible and the balance good reproductions

Fred R. Dapprich

Peach and red-brown for the study; sky-blue, dusty-pink, gray, and white for the bedroom

constructive advice to get the most out of her money. Armed with new courage—and she must have had plenty—she wandered into a well known, exclusive shop in Hollywood.

Imagine her joy when William Haines, whose usual client might pay more than $2000 for one lone antique desk, boosted her hopes by telling her that Helen Conway in his shop specialized in budget decoration. And a smart idea, at that. What big shop has not an odd chair and table that unexpectedly did not fit into a big job, and yardage left over which probably would not be suitable in the next large house being planned?

After sitting with heads together for hours on end, the two women worked out an excellent plan. From the start, it was what we might call a build-up scheme. As many antiques as possible were included. Where the price was prohibitive, good reproductions were employed. These are to be replaced in each case with antiques as the money becomes available in the future. From the start the apartment has an atmosphere of completeness, and yet a constructive plan is in mind for building to a more permanent background which will be fully satisfactory for all time. And the amazing thing is that this apartment was furnished without going a cent over the

[Please turn to page 97]

A three point landing in the front yard

Too many front yards all over the country look as if the owners were "up in the air" when they put in the planting. Many problems are solved by thinking a bit in the clouds, but we must come down to earth when we execute this very important part of home making

M. E. BOTTOMLEY

IN COMING down to earth we shall land upon three essential points in front yard development—the lawn, the house planting, and the trees. Half public and half private, the front yard serves as the foreground to the house, as a part of the community picture, and sometimes as a separate bit of scenery in itself. It is the over enthusiasm for this last that so often wrecks the first two functions. Proper treatment of the lawn and walks, truly functional house plantings, and the careful placing of trees will help greatly to achieve all three of these results.

The beauty of the lawn is determined by its shape, the grading, the walks that cut it into parts, and its enclosing plantings, as well as its own perfection.

THE SHAPE: Some known shape, such as a rectangle or oval, or a rectangle rounded at the corners by planting, will appear more normal and in the end more pleasing than any attempt at tortuous curves and irregular areas. Not only the side boundaries but the walks and drive determine the shape of the lawn areas. If the walk is to be in the center of the front yard, probably it should be straight, that is, direct from the house to the street. This is more functional and further divides the lawn into formful shapes. If the walk goes over to the drive, it can be straight or follow a simple curve; but no wiggles, if you please. When the entire front lawn is in one broad unit, as it will be if the drive presses close to the property line and if the center walk is eliminated, the tendency is to give the effect of increased width to the property, desirable on a small plot.

THE GRADING: Gradual slopes and ogee curves usually will create more suitable front yards than rigid terraces. However, the terrace need not be outlawed simply because we so often see the small banks of earth stuck on the fronts of residences. A base should be wider than the superstructure upon it. If the terrace extends completely across the lot or, at least, is wider than the house, it will appear as a base to the building. In general, a curving slope at the sidewalk is superior to a sharp terrace. If the difference in elevation between the street and the grade line of the house is not too great, a gradual reverse or ogee curve, beginning at the sidewalk with a slight concave, rising profile and changing two thirds of the way back to a convex contour, will give the desired base effect before the house and at the same time pull it down into the ground from which it rises. Along with the foundation planting, the grading can give to the house the appearance of stability that the expanding trunk of a tree gives as it approaches the ground line.

THE ENCLOSURE: Shall the lawn be open, half enclosed, or fully enclosed? You will want to know what is meant by these terms and the accompanying drawings will illustrate better than many hundreds of words. Either manner is desirable if it is followed more or less continuously down the street. The open front lawn is an American invention that we do not want to lose. However, front yard enclosure to us does not mean wall or high hedge, but a low hedge or low shrubbery about three feet high. In the newer and more barren residential sections, the hedge along the street is to be preferred to the open yard for the reason that it ties the new homes together into one street unit and gives an immediate effect of age that is achieved

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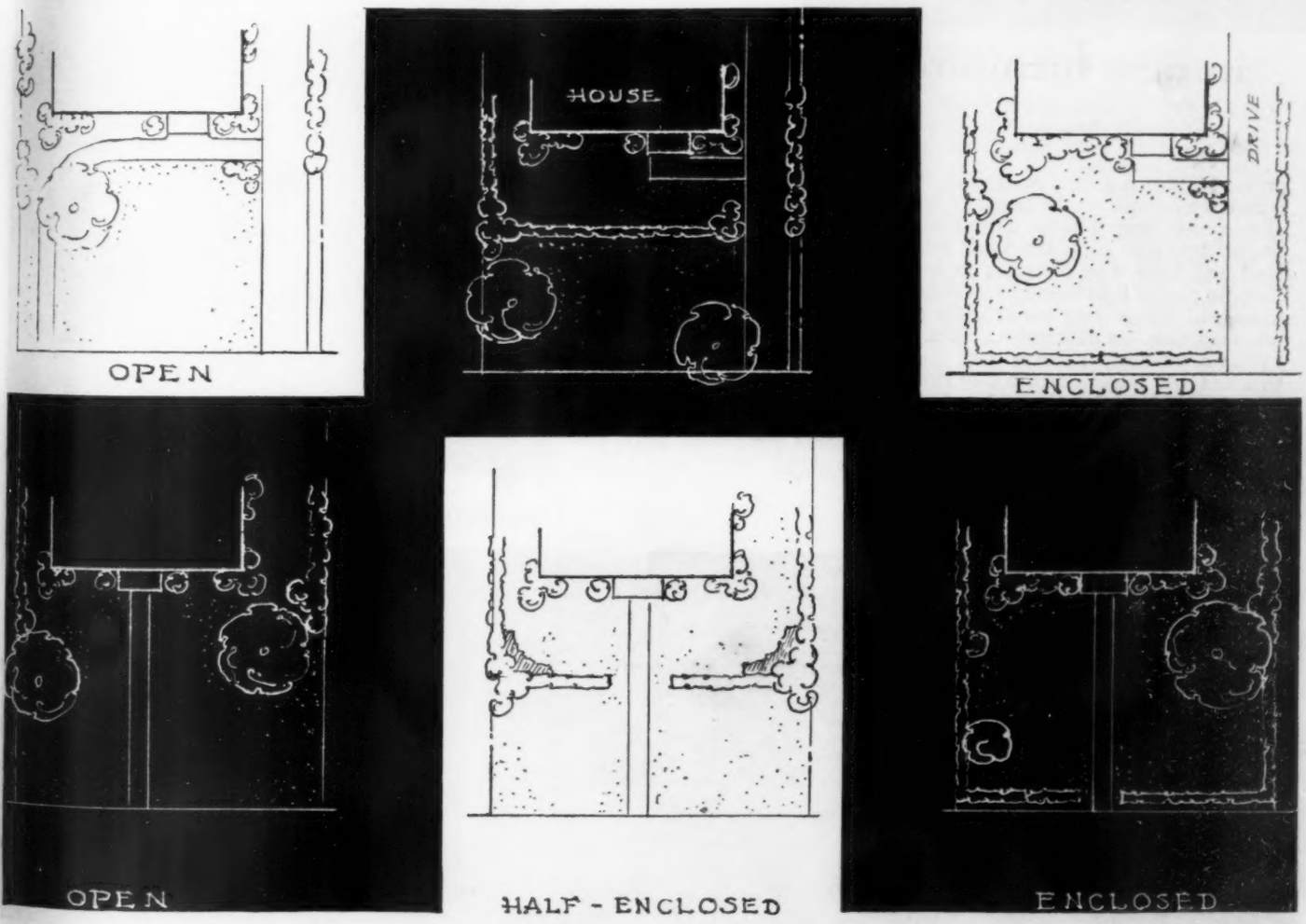
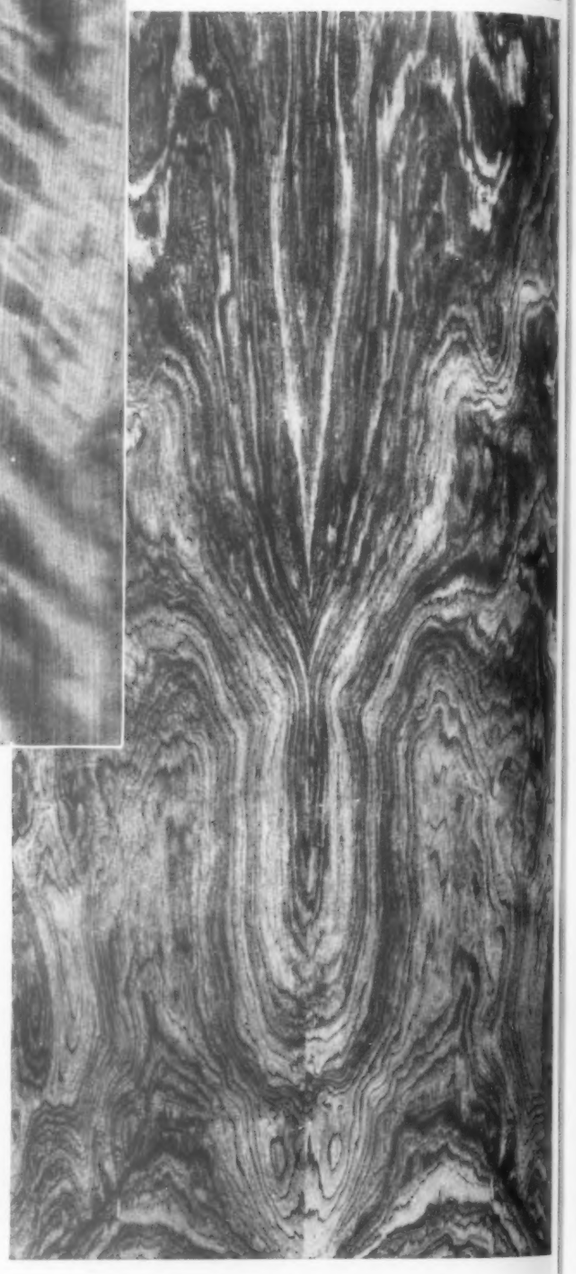


MACASSAR EBONY: large mottled figure

BIRCH: curly figure

BRAZILIAN ROSEWOOD



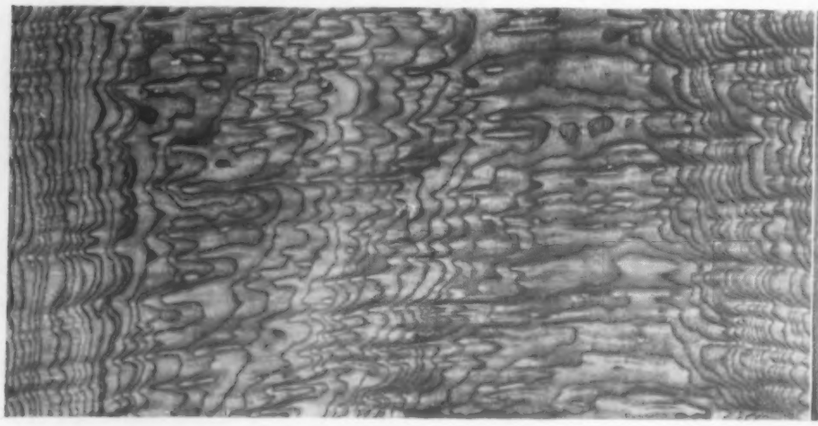
TAKE A LESSON
in new furniture woods

BEATRICE STERN

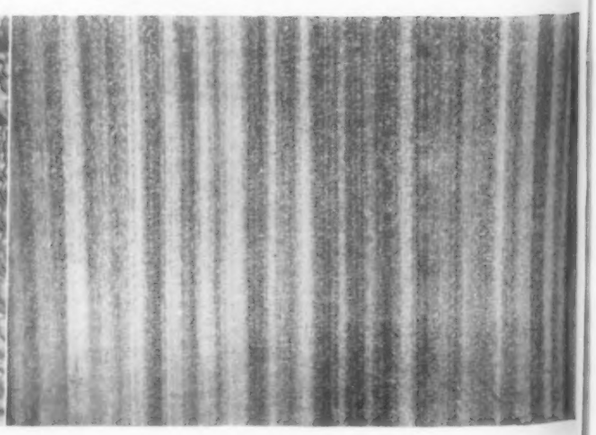
IT WAS less than a generation ago that the furniture shop's repertoire of woods could be counted on the fingers of one hand. Mahogany, walnut, oak, and satinwood—it stopped about there. Under flat dark stains and glossy polishes without density or light, the woods were without character or individuality. Grain and figure were obscured; natural color was concealed. Density from which the play of light should have drawn varying rays of color was lost; subtle shadings of texture were buried under a heavy, uniform finish. The vogue in furniture woods was dark sombre colors.

What a thrillingly different story the shops tell today. From pale yellow straw and light golden claret to deep rich purple and burgundy, the homemaker may select cabinets figured anywhere from a delicate flake or raindrop to bold, vigorous stripes or swirls. She may suit her taste with some wood of fine, smooth, close texture or one heavy fibred and prominently pored. Some woods gleam with a high silvery luster, catching the light in their depth; others have a plain

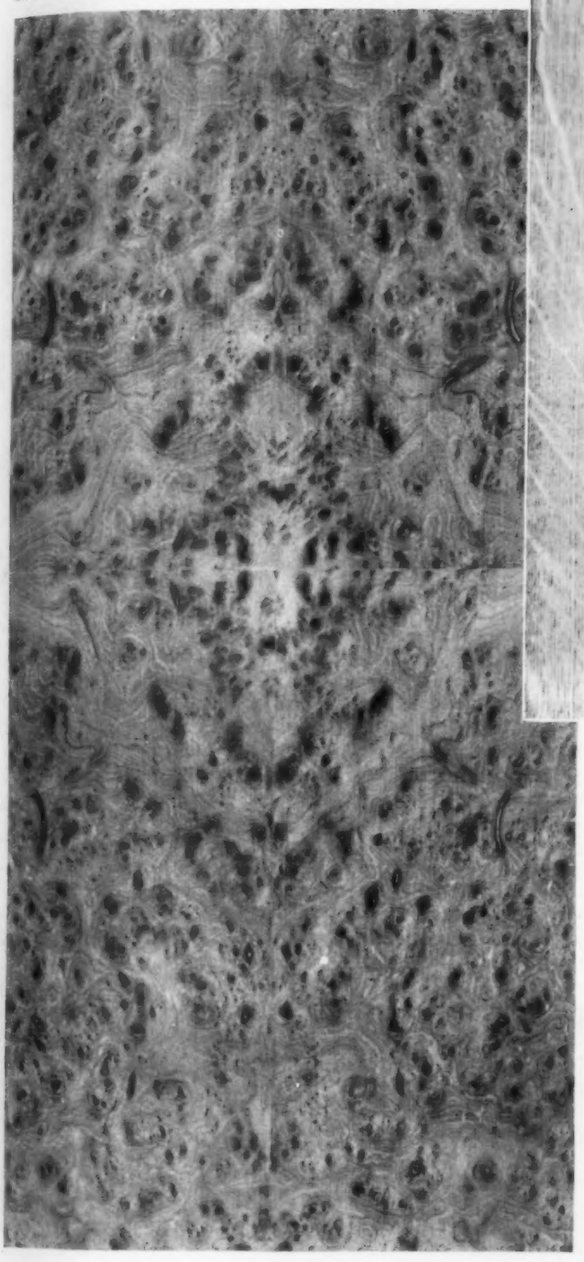
TAMO: peanut figure



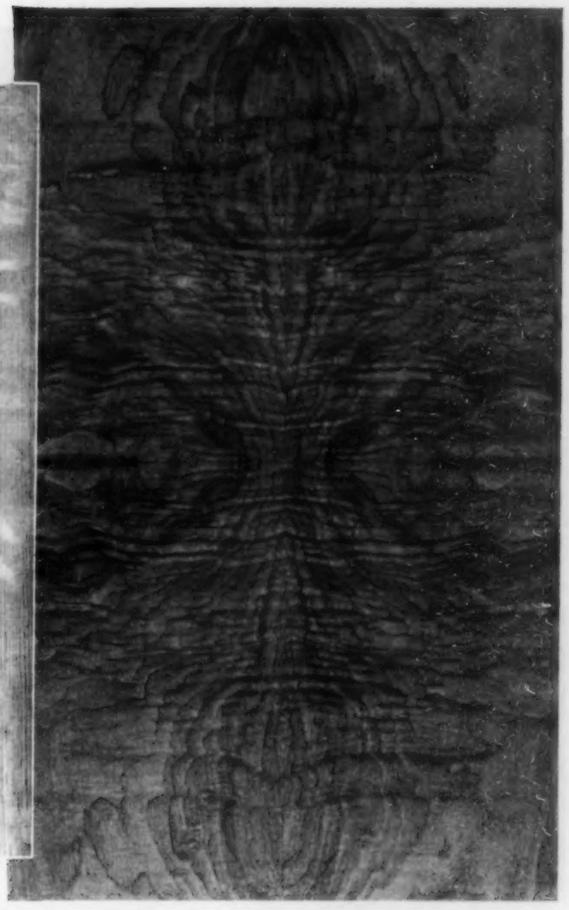
TIGERWOOD: pencil stripe



CARPATHIAN ELM BURL



WHITE OAK: flake figure

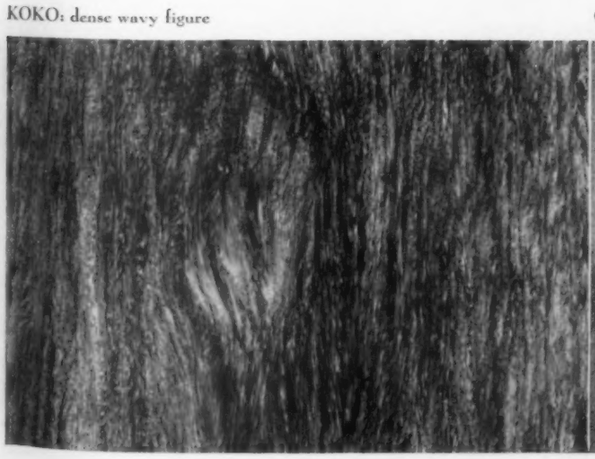


WALNUT STUMPWOOD: four piece matched

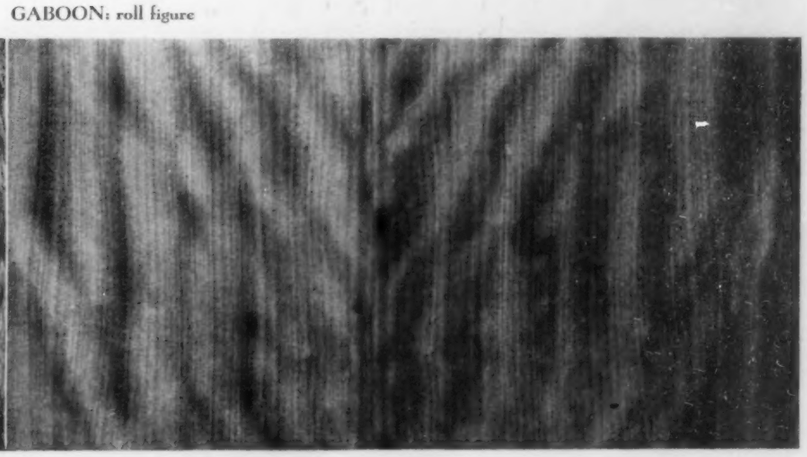
washed look, sturdy yet interesting. We realize today that vital to a wood's beauty besides its grain are its natural character and individuality.

In their vehemence for simplicity and honesty, they revolted against the artificial stains and finishes that used to dress up woods. They condemned the deep red-brown stain of mahogany and dense brown of walnut as affected and insincere, out of harmony with the expression of an honestly constructed piece of furniture. In their zeal for frankness and naturalness and truth, they went to woods in their raw, native state and found them so beautiful, that they would not sacrifice color or figure to stains and polishes. Gone are the flashy veneers of startling color and gaudy figure that got such arresting effects in the early modern rooms. Modern design has settled down, for woods of quieter, more restrained colors and figures are seen. Ornate burls, stumpwoods, and crotches are confined to decorative panels on furniture pieces, the larger areas being usually of simple, straight figure. The subtle balancing of contrasts in woods is evident, and frequently a wood of very little grain and pattern is contrasted with one of strong pattern, such as plain maple and a strongly marked, cross-figured walnut. Lovely effects are obtained through the combination of woods of very different values, such as white, unmarked holly with boldly

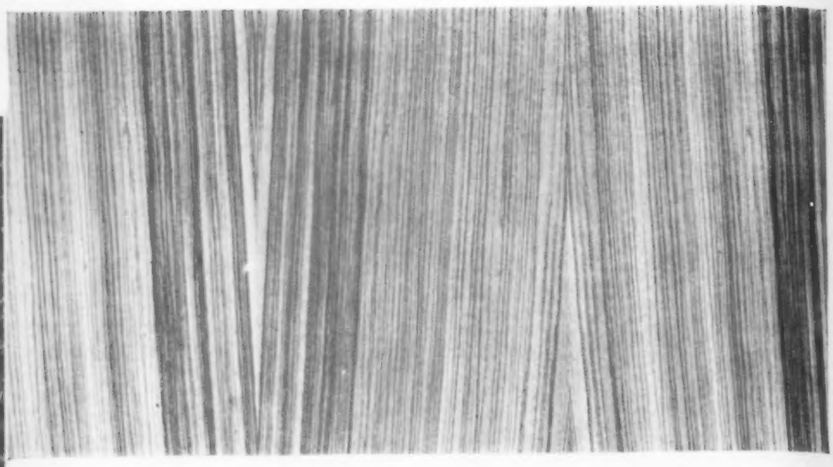
KOKO: dense wavy figure



GABOON: roll figure



ZEBRA WOOD: striped figure



banded, dark brown Macassar ebony. Very interesting things are being done in matching figured veneers. A beautifully figured stumpwood is placed at the top of a chest, for instance, and the figure draped down over the front; or the most elaborate figure placed in the center and draped around the sides of the cabinet.

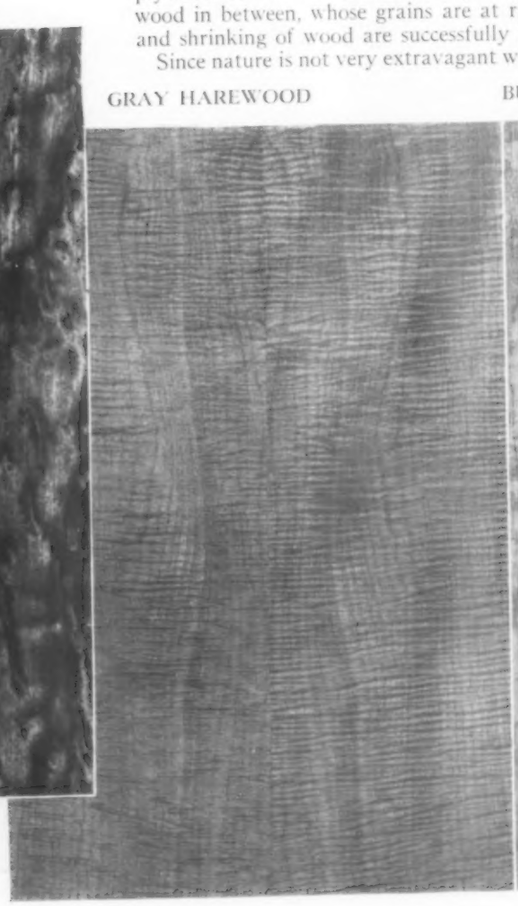
About 90% of the furniture on the market today employs the use of veneers. When mention is made of modern walnut and mahogany, harewood, avodire, and prima vera, veneers are generally being talked about, not solid woods. Of course only the large surfaces of furniture are veneers. Legs, posts, stretchers, etc. are always of solid woods, so that most furniture is really a combination of veneered and solid wood construction. But for some reason the average homemaker is frightened by the word "veneer." She suspects veneered furniture of concealing poor and shoddy materials and believes that solid woods are more substantial and more enduring. Her doubts are entirely unfounded. The expertly constructed cabinet of mahogany veneer ranks equally with the solid mahogany cabinet. It is equally durable. Little does she realize that the reasons for using veneers are economic, æsthetic, and mechanical.

A veneer, as you know, is a thin sheet of wood cut 1/8 to 1/28 of an inch thick, usually of beautiful color and figure, that is dried and glued and mechanically processed as face covering in plywood constructed surfaces. The core may be poplar, wormy chestnut, birch, walnut, or any substantial wood. Hence, a five plywood consists of two outer layers of some fine veneer, with three layers of wood in between, whose grains are at right angles to each other so that swelling and shrinking of wood are successfully prevented.

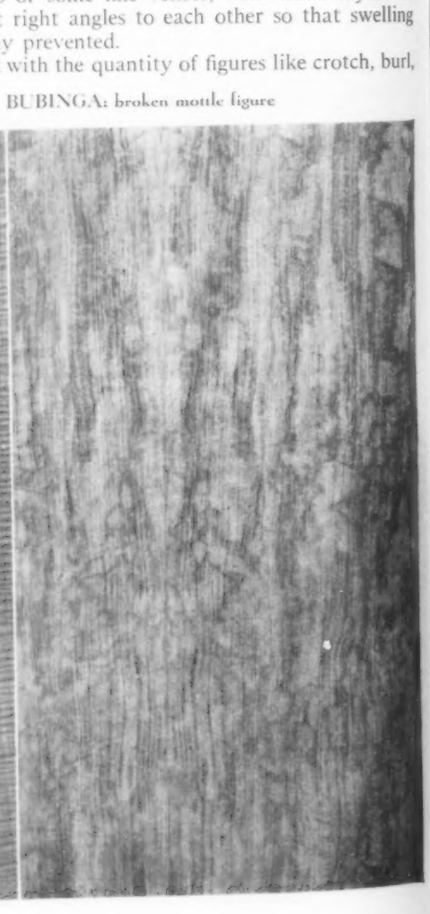
Since nature is not very extravagant with the quantity of figures like crotch, burl,

MAHOGANY: ↑blister figure—rare
↓plum pudding—rare

GRAY HAREWOOD

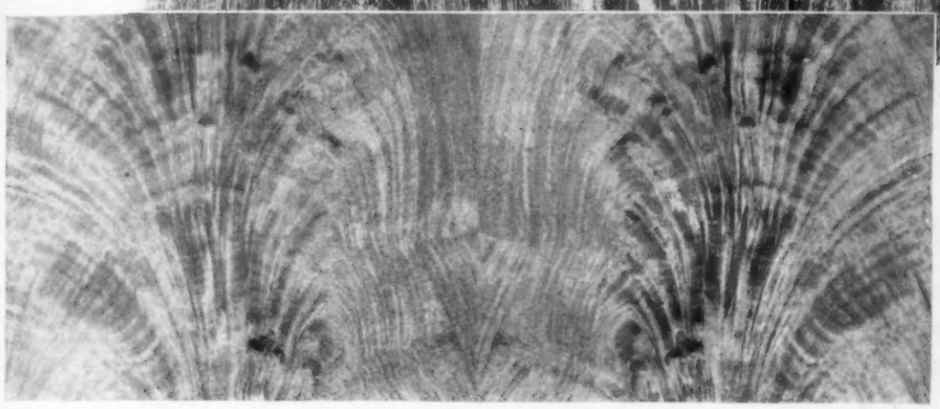


BUBINGA: broken mottle figure



BLACK BEAN

AVODIRE



Lazarnick

WALNUT:
matched crotches

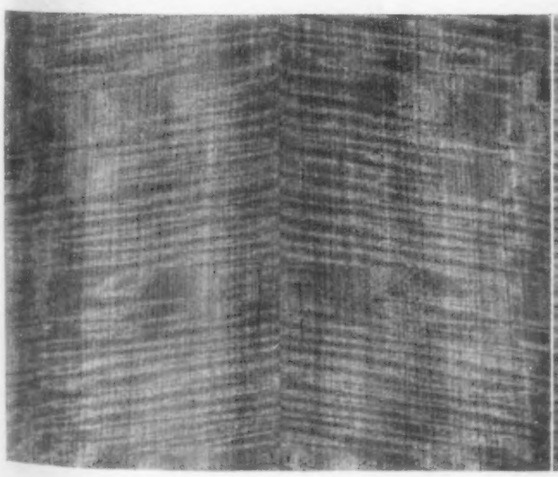
or stumpwood with which she endows a tree, wide distribution of enjoyment of these beautifully figured woods are only possible through thinly-sliced sheets. What an unreasonable waste it would be if walnut burl or mahogany crotch were cut solid! The price would be forbidding, so rare would the sight of these woods become.

Furthermore, many of the crotches, burls, and stumpwood cut solid would be subject to warping, checking, and curling, even splitting under manufacturing processes. Matched drawer panels would be impossible if it were not for thin sheets of veneer. The configuration of the grain and wood fibres in any tree changes so definitely within a fraction of an inch that if crotches were cut solid, no two pieces could be balanced symmetrically in drawer fronts. The patterns would be so different. Very thin veneer sheeting allows for the harmonious matching of practically identical figures, blending in lovely patterns.

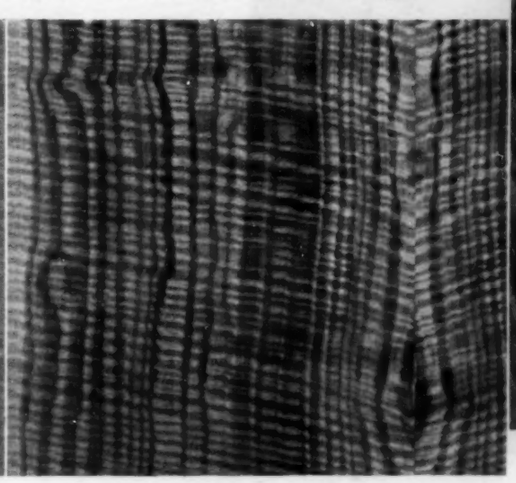
The serpentine or gently rolling fronts of servers, vanities, and such are possible because veneers may be bent around curved surfaces. Of course, some of these effects could be obtained by solid woods but not with such superlative results in beauty and strength. When the mobility of all woods is realized, plywood construction will be better appreciated. Because all woods swell under humid conditions and shrink under dry conditions, the moisture content of wood is removed by natural and mechanical drying. Plywoods put a further check on this movement by alternating the grains in the plies.

There is nothing then more satisfactory for large, unbroken surfaces than veneers. As pointed out above, this does not mean the displacement of solid woods for so long as the beautiful carving of Chippendale, Hepplewhite, and some of the French masters appeal, there always will be a demand for solid cabinet pieces, since veneers do not lend themselves to carving. But while the dictum of modern design prevails—that the eye take in the whole mass at one time in large, unbroken surfaces [*Please turn to page 60*]

TEEK: fiddleback figure



CALIFORNIA WALNUT: crossfired fiddleback figure



Throw-aways go modern

RICHARD PFEFFERLE

FIGURE 1

WE ARE not addressing this article to those fortunates who have fine old pieces of Chippendale and Hepplewhite and Sheraton, or good examples of Early American. They have no need of this. Their good furniture should remain as it is, unaltered, regardless of the changing style.

But people with good antiques are few, whereas those with furniture that is neither fish nor fowl are many. The average person is only too glad to discard furniture of which he is tired. He regards it in much the same way as the lady did who, in showing her friends through the house, pointed to a decrepit sofa and said, "That's what father got for scratching his nose at an auction." Some piece, perhaps, has been an eyesore so long it becomes a relief to see it ascend to the attic or leave for the garage. And in this quick throwing out of "junk" as it is called, seldom does the eye look for possibilities of modernizing the piece. It's more fun to buy new. And here we agree. It *is* more fun to buy new—if you have the money to indulge your penchant.

Lots of people have the money, of course, but prefer to use it for a car or a radio or a de luxe refrigerator which we consider a very good American impulse. It is to them we give the suggestions, for with the few dollars left from your budget you can do wonders with discarded furniture. You'll achieve in some cases, smart effects that will have that custom-made look too; nothing stereotyped or commercial looking about them.

Let's take Figure 1, a typically bad little specimen, weak legs, cheap handles, and a general air of outworn respectability. First we remove the handles, then cut the top off so that the edge is flush with sides and front. If you are rather handy with tools these simple changes won't bother you. Next, cut off the legs and substitute a baseboard of plywood. Now get some of that wood veneer paper and, using hot glue, apply neatly to all exposed surfaces, the grain running the long way. This will require some patience but it really isn't hard. Next apply some ¼" half round molding to the extreme edges of the drawers to hold the paper down firm and paint it to match. We suggest a light satiny paper or maple veneer effect. Now apply the kind of square drawer pulls of wood as shown in the sketch and you have quite a good little modern chest of drawers for any bedroom.

Figure 2 illustrates a chair that was very elegant in its day, but fortunately we

FIGURE 2

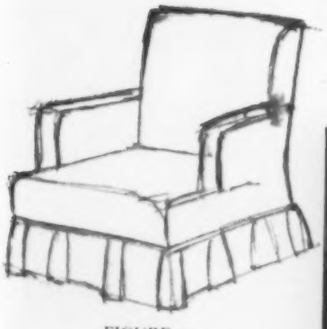


FIGURE 3

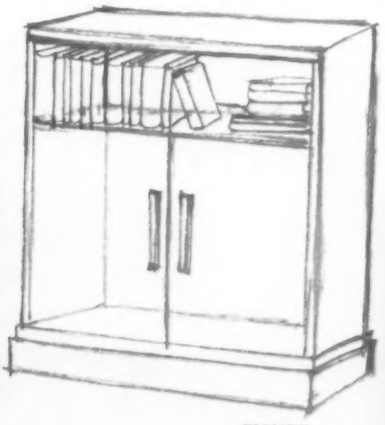


FIGURE 5

A china cabinet of the leg of mutton sleeves era emerges, after a few simple operations on top, doors, and legs, as a grand little case for books and radio. Attractive painted white or to harmonize with the color scheme of the room

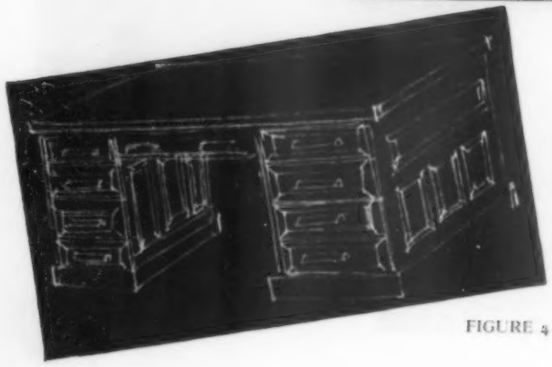


FIGURE 4

A desk typical of the old-time den variety completely transformed into an attractive Chippendale flat top model. New handles and a slice off either side did the trick effectively

An old style bow-end bed goes completely modern with the aid of padding on back in plain color linen or leatherette, tufted and buttoned. An upholsterer will do it quite inexpensively

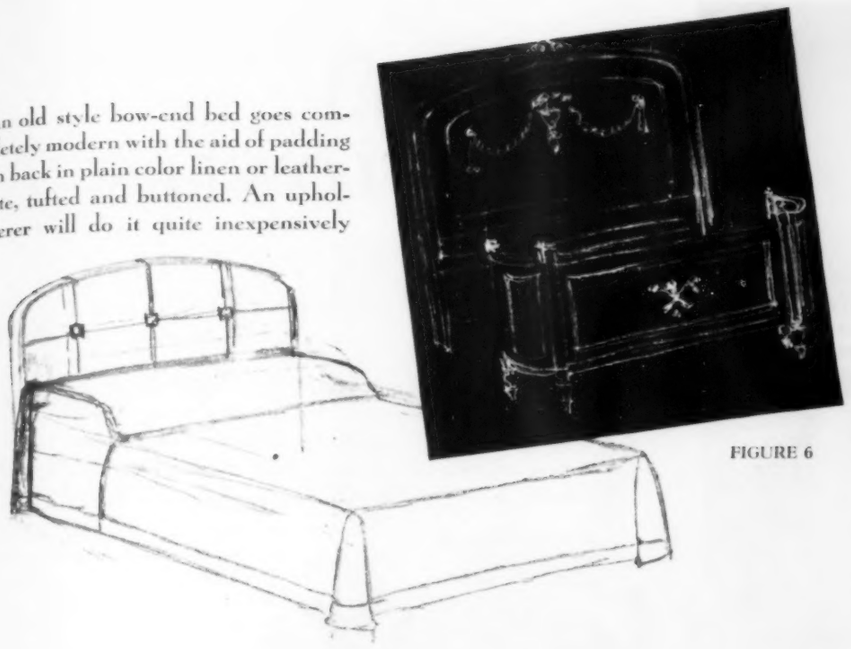


FIGURE 6

no longer relish useless wood framing and awkward legs. So why not have your upholsterer just cover up all its ugliness as shown in the sketch, using a deep rope fringe for smartness and a rope edging to outline the back? Quite a smart bedroom chair.

Figure 3 shows another sad "has been," replete with useless gewgaw turnings and bad arms. Here again our upholsterer merely pads over this ugliness and adds a smart pleated flounce. Pipe the edges in a color.

Figure 4 is a desk of which there are many duplicates. Almost any den in the old days had one like it. Heavy in appearance and of cluttered paneling, it can only be improved by simplification. Cover over the ends and front with a thin panel of some close grained hardwood and remove the wooden handles. Now to the ends and front apply molding as shown in the sketch, using a five eighths inch width. Now buy eight good looking dark brass drop pulls and two round pulls for the drawers. Next, cut the baseboard of the desk as shown—and after a good finishing job in brown mahogany, well rubbed and waxed, you have an attractive Chippendale desk.

Figure 5 shows a china cabinet from the days of leg of mutton sleeves and wasp waists. Cut off the useless top piece, remove the doors and cut them down, tacking on wooden panels to achieve a solid effect. Now remove the legs and bottom molding, substituting a plain baseboard as the drawing shows. The top shelf may be left open for books and behind the doors is a good space for your radio. Sandpaper all outer edges to a pleasing smooth effect. Paint it a good color to harmonize with your room or an old white if your scheme needs brightening, and you have an impressive addition to your other modern pieces.

Figure 6 illustrates a typical bed of the bow-end variety. Many people still like this kind; then again, there are a great many people who wouldn't tolerate it in their homes. If you are one of the former, pass by this suggestion—if you're of the latter, again call in your upholsterer and have him pad the back with plain color linen or leatherette material, which will harmonize with your room color scheme, tufting and buttoning it as shown.

THE CARE AND FEEDING OF BOOKS

ALAN DEVOE

IT REQUIRES neither a great deal of money nor a great deal of erudition nowadays to gather a library. By "a library" is meant a collection of eight books or eighty thousand. Books having come to be regarded as very nearly an essential property in every home, it is rather sad that in most homes so little attention is given to the books when once they have been gathered. Homes in which every other object is affectionately tended and cared for, are filled with dilapidated books whose binding-joints are cracked, or whose pages are hopelessly "foxed" by damp, or whose backstrips are frayed to ribbons at the top. There seems to be a tragically prevalent notion that books, once acquired, will take care of themselves, and in consequence most libraries are scenes of forlorn decrepitude and complete desolation.

Mr. Arthur Humphreys at Hatchard's, in an acid monograph written some forty years ago, reminded his readers that "Books are neither card-racks, crumb-baskets, nor receptacles for dead leaves." The dead leaf era, happily, has passed away, and today the friends who use their bulkier volumes as pansy-presses and dead-fern-mausoleums are gratifyingly few. Otherwise, however, improvement has been slow and small, and most of us are still shamefully negligent in caring for our household volumes. This is the sadder because the rules for tending a library are ordinarily few, and simple of observance.

Primarily, of course, there is the matter of bookshelves. It is unfortunate, but incontrovertible, that bookshelves and bookcases are almost always designed by people who have never owned a book. Towering rows of shelves from floor to ceiling may strike a carpenter as exceedingly natty, but a bookman contemplating them can only wince. Except in homes that are elaborately air-conditioned, or in which the heating arrangement is extraordinarily efficient, the temperature immediately under the ceiling of any room in winter is likely to be something like 140 degrees. And it is in such atmosphere that the home-owner expects his books to thrive and prosper. He is surprised and pained when, fetching down an expensive volume from his top shelf, he finds that its cover comes loose in his hand or that the paper label falls off, or that the book when opened disgorges a heavy hail of dried pellets of crumbly glue.

A great many years ago some literary bookman (it may have been Mr. Andrew Lang) laid down the axiom that books can flourish only under the same conditions as does man. It is a very good axiom, and remarkably true. Thus a degree of heat that is too great for a man's comfort is also too great for the prosperity of a book. When subjected to super-heated air for long periods, men tend to take to whisky and native gals; books shed their covers and cast off their glue and go similarly berserk. Let the home-builder bear in mind that six and a half to seven and a half feet is a quite sufficient permanent altitude for his Shakespeare folios, or even for his collected works of Ethel M. Dell. Ceiling high shelves are disastrous.

Books are easily parched, and to keep them from quick demise, a pan of water should always be maintained in every heated room. Dryness is even more fatal to a library than simple heat, and a combination of the two spells *ruin*. And so, for the matter of that, does dampness. It is generally dampness which causes that variety of page-mottling that bookmen call "foxing," and where the dampness is really excessive (as in coastal towns, for instance) books may even sprout a kind of yeasty mould on their covers if proper drying-heat is not maintained. Such are the principal book perils, climatically speaking, and they are easily avoided.

I don't suppose there lives a farmer, a hostler, or a drayman who would expect to keep harness in perfect condition by leaving it alone. Leather, properly tended, is very nearly imperishable—a life-span of six or seven centuries is nothing for it. But leather, left carelessly alone, is not much more enduring than blotting paper. All of which being so, it is a perpetual pain to bookmen to note the general *laissez faire* attitude toward old bindings. The shelves of the nation groan with calf-backed tomes in every stage of decay, and it is all most unfortunate. To keep your leather bindings in reasonably good condition, it is not essential, or even desirable, that you immure them in hermetical humidifiers, or hire a bookman's stable-boy to douse them with strap-oil. Half an ounce of dissolved horn glue, mixed with a pint of

[*Please turn to page 77*]

CUT FLOWERS

in the weekly budget

Of course, we all love cut flowers in the house during the winter but we often wait until they are sent to us instead of putting them boldly and fearlessly into the weekly budget. If necessary, why not practice rigid economies in some less lovely sphere—and have flowers every day this winter!

Photos by the author; courtesy of Mrs. Willard Helburn

Have a variety of containers in different forms, materials and colors. Cut flowers need air as well as water

ANTOINETTE PERRETT

IT WAS Mrs. Willard Helburn, who has made an outstanding success of an inexpensive flower service in Cambridge, Mass., who impressed this idea upon us and opened up its possibilities. We are apt to think that the larger the allowance the more we can naturally do, but there are so many other things that are important and that will help to make even a small allowance go a long way when selecting flowers.

The first thing is to know how to care for cut flowers and to be alert for all possible first aids to make them last as long as possible. The stems, for instance, should be cut with a sharp knife or with special scissors having razor edges, so that they will not be crushed, as that keeps the water from rising through them. A slanting cut, too, is better than a straight one, because it keeps the stems on tiptoe to absorb the water instead of clogging them by having them rest squarely on the bottom of the container. And there is no end to what we can learn about keeping the various flowers. Calendulas will last eight or nine days if they are immersed up to their flower heads so that the leaves as well as the stems can drink up the water. As for Callas —which we think quite indispensable both for rejuvenating Victorian rooms and certain modernistic ones—at first we found that they lasted only a few hours. When we learned, however, that we must prick them with a needle above the water line, they lasted eight or nine days. This is because the stems are so hollow that there is too much air in them for the water to rise up into them until the pressure is eased by the holes.

Of course, you have to know how to select flowers that are fresh, that have been properly cut the day before and hardened, as the nurserymen say, over-night. You have to know the lasting qualities of the various flowers. Chrysanthemums sometimes last for weeks. Didiscus, the Lace-flower, Scabiosa, Echeveria, Roman Anemones, Marigolds, Gladiolus, and Carnations all last well, while Wallflowers, Forget-me-nots, and Pansies do not. Heather and Acacia not only last well but look well when dry.

The way to get around this problem of lasting quality is to tuck in a few flowers that do not last long among others that do. For instance, if you simply cannot resist Pansies, you can tuck five or six among the other flowers or bunch them like a rosette at one side. Then, when they fade, you can remove them and still have a good bouquet. In this matter, as in so many other things of life, you had best not follow either the low road nor the high, but keep to the middle with Aristotelian self-control. You know what happens to people who only go in for sensible long-livedness. Everyone needs a certain amount of sheer abandon, or what are flowers for! Clarkias, for instance, may have great charm for you. You wouldn't want to snub them just because they don't last as long as some other flowers. We do not think that Clarkias are as generally on sale in the United States as they are in Europe but that only makes them rarer and more desirable.

Speaking of lasting qualities, we have a grower in our neighborhood who specializes in an Ornithogalum, called the Chinchirinchee, which is sent to London markets from the Cape of Good Hope and which may last fully three weeks. It is a white flower with large petals that are set off by a gleaming black pistil, which is very striking.

Speaking of lasting qualities, there are the Carnations, which are again in fashion after their long eclipse. Into fashion with a difference, however, for they are no longer bunched together as they were in the nineties but are used with a great deal of discrimination, not to say sophistication. Even their linear leaves, which are opposite and spaced apart at some distance on their stems, are sometimes artificially curled like finger locks, which gives them the effect of curled ornament in ironwork. They are now combined with other flowers, even with roses. They are used with stems as long as possible and arranged among evergreens. They are used by themselves in various color combinations. We have seen center mounds of them. We have seen them low and flat, tightly bunched into a shallow round dish, pale pink circled with deep red. We have seen them loosely arranged in a low container, with stems cut to various lengths.

[*Please turn to page 121*]

Camp spirit at home

Was your child happy at camp—and now sulky at home?

ELINOR LEVI

Kenneth Dudley Smith

In the fall millions of parents rejoice in happy reunions with millions of sun-tanned children who return to their homes after two months of camp life, bursting with energy and joy. Is the home spirit as capable as the camp spirit? It should be!

THESE children, just back from camp, have done more than just develop their bodies, more than just outgrow their clothes. They have grown emotionally, in self-reliance, in coöperation, in accepting responsibility, and in social adjustment. They have lived for two months a free untrammelled life, running, climbing, swimming, or just playing with happy comrades under the glowing sun. They have learned to find pleasure in doing the things they ought to do; they have learned the happiness of doing things for the happiness of the group. They have experienced the joys of daily tasks as well as the joys of daily play.

What happens when they return home? For the most part, they go back to well-run modern American households where the physical environment is all that it should be. Of course living in the open is no longer possible. Child life must again be lived according to the dictates of conventional civilization and is of necessity more artificial. Another adjustment must again be made when the child returns home from camp. Is the parent prepared to help the child to make this adjustment? At this time, the spirit within the family group is the determining factor. Home spirit is just as important as camp spirit.

After you decided to send your child to camp, you undoubtedly spent hours in choosing the right camp, in interviewing directors and counsellors, and in conferring with them concerning your child. Now before winter approaches, reverse this process, turn the gaze inward, focus the spotlight upon yourselves and your home life. The quality of your leadership and the atmosphere in your home is even more important than the spirit of the camp, for the child spends ten months at home with you under your guidance and leadership.

The first thing that you can do is to get the camp director's estimate of your boy or your girl, his opinion of your child's capabilities, interests, needs, and the methods of handling to which he best responded. See how you can apply the camp technique to your home training.

Did you send your child to camp with some misgivings? Perhaps you thought Roger's disposition was not all that it should be, or that Jane was spoiled and selfish. How surprised you were to get such good reports of your child from the camp director! How amazed you were when that troublesome youngster, finnicky and fussy at home, came back with a merit badge for good sportsmanship. You wonder what there is in the camp's handling of your child that brings out the best that is in him. Something you've been unable to do.

Let's take the case of Johnny, the shy boy who does not make friends with the boys of his own age at home. His parents are surprised when they visit camp to see him getting along so well with the group. How has this transformation come about? The director has thought about this boy long before he got to camp. On the train going up, he tries to discover some latent interest in Johnny. What is it he likes to do and can do well? In Johnny's case, it is his love for music, his desire to write songs. He is encouraged immediately to write a camp song. Perhaps at the first camp fire, the harmonicas play the tune and the children learn to sing Johnny's new song. What a thrill for him, and what an important person he has suddenly gotten to be in this new group. His ability, though not along the line of sports, his special aptitude has been recognized. Immediately, he feels that he is an important member of the camp; he gains self-assurance.

When Johnny comes home, his parents must follow and carry on. They must help him to realize that he has a contribution to make to the family group and to his playmates. He should be encouraged to join the school orchestra or to get up a neighborhood band. He may not excel in baseball, but he definitely has something to contribute to his home and friends.

Now let us take the case of Susan, the day dreamer and dawdler, the child who is always late getting dressed, late to meals, late for school, who misses out on lots of fun because she can't get anywhere on time. At camp this child learns that not only does she herself suffer, but the group with whom she lives and plays is being deprived of recognition and approbation because of her. Children, cruel taskmasters themselves, show their disapproval of her. She sees that she is not a popular member. She wants the children to like her and to be in their good favor. She tries with their help; she has the interest, and makes the effort to be on time; she has learned the value of coöperation and has realized her responsibility to the group. When Susan comes home, her family must try to help her keep this up so that there is no back-sliding. Let them expect her to continue being prompt, and not remind her of her former dilatory ways. They must treat her on an equal basis with the other members of the family and make no special allowances for her. Even though it may be much easier to help her dress and constantly to hurry her along, let her do this for herself. Encourage her to do each task for herself and to be a responsible, coöperative member of the family group.

The American camp has developed and progressed with almost incredible speed and ease; it has progressed because the directors of camps have realized the real aims of camp life and have evolved a proper technique of camp living. Has home technique kept apace with it? Do parents give as much thought to working out individual problems that come up within the home as the camp director does to individual problems that arise within the camp? Answer these questions with thought and frankness and rate your family technique accordingly.

1. Are you a leader or a dictator in your home?
2. Is there a feeling of equality among all members of your family?

[*Please turn to page 70*]

Fall Planting: LILACS: Fresh Vegetables

Tebbs and Knell

This residence sits nicely among the mature trees that were retained as an essential part of the picture when Mr. M. E. Boyer designed the Butterworth residence at Charlotte, N. C. The lower branches obscure the house while accented perpendicular lines harmonize with the tree trunks

Put some growing plants in the window bay to enliven the indoors during the winter season. With ingenuity in shelf arrangement Mrs. Bernard R. Hughes accommodates a large variety of plants in her New Orleans home

Jessie Tarbox Beals

A way is found to display the tender beauties of the Tuberous Begonia Hybrids. Mrs. J. T. Scheepers showed them at New York Horticultural Society meeting in June, arranged in the bottom of a huge crystal bowl which, acting somewhat like the plant bottle, prevented the drying draughts from shrivelling up the six-inch flowers that at first glance looked like superb Roses. Several of these bowls were arranged as a smart decorative table feature

HERE in this month of October we may bask in garden glory different from that which captivates us in the early spring. Then it is promise—now it is fruition. The period of ripeness, the full maturity of the year's growth before the advent of the winter rest partakes something of a climactic splendor. And it's nature herself that dominates. The ripening fruits, colorful in scarlet and gold and similar hues, are taken up in the ripening foliage of the trees in the forest. This process of autumn coloration is as subtle as it is spectacular. The nutrients are being taken from the foliage to be stored in the inner chambers of the wood itself as a reserve against winter dormancy and the reawakening of life in the spring. The glorious pigmentation is an incidental part of the chemistry of the process that is taking place.

planting time

The very fact that vegetation does pass into this quiescent stage affords the gardener an easy opportunity to handle plants. If taken at the moment when dormancy is reached, even before the complete fall of leaf, deciduous trees and shrubs may be moved into new situations with as little realization by the plant itself as though it had never been moved at all. Just catching the mood of nature at the crucial moment is a large part of a good gardener's skill. Not only the deciduous trees and shrubs, but practically everything that can afford to lose its above-ground top and which carries a root through the winter, has a planting opportunity right now: Herbaceous perennials, of course the Dutch bulbs (Hyacinths, Tulips, Crocuses, Narcissus, Lilies, Snowdrops, etc.) and practically all hardy trees and shrubs.

lime is for the lilac

The fact that the Common Lilac is addicted to lime and, by that token, should not do its best on definitely acid soil, seems somehow or other to come as a shock to many gardeners. "What," they say, "Lime for Lilacs?" "Never heard of it." Yet, the absence of lime is very often the cause of languishing Lilacs. I had a first-hand experience in that matter when, several years ago, I acquired a collection of the outstanding varieties to the number of 100 and they were planted in this Long Island soil in which Rhododendrons, Azaleas, and other like plants flourish so splendidly. It was Dr. E. H. Wilson who gave me the hint and lime was put on—plenty of it, and more lime—for the plants had not grown at all well. The result was as though they had been touched with the magic wand of a fairy godmother. They grew, they flourished—strong, vigorous, succulent growths shot up into the air. They even overcame attacks of borers, apparently, by sheer vegetative vigor; or perhaps the borer came as a scavenger and is nature's way of doing away with the unfit so the fit may thrive!

And, now, there is a confirmation of the calcophile habits of Syringa vulgaris in an account of Dr. Edgar Anderson's visit to the Balkans which he tells about in the March, 1935 issue of the Arnold Arboretum Bulletin. "It grows profusely on the limestone cliffs rising above the hot springs which have been known since Roman times. There, on the hot southern face of Mt. Domogled, Syringa vulgaris is found in a variety of situations. It springs from crevices in the bare rock, it forms thickets along dry gullies, and on the grassy slopes below the summit, it assumes the character of an alpine shrub."

The Lilac is at home on lime. Now, you can apply at any time that is convenient to you. The plant isn't particular. If your Lilacs are not all that you have a reason to expect them to be, perhaps you have the answer here. Give a liberal dressing of slaked lime, perhaps even a half inch deep spread over the extent of soil that the roots may be expected to reach in their growth.

time for everything

Some few plants are particularly adapted to very early fall planting. Perhaps you should better call it late summer—the Lilac, for example; and among the bulbs—the Daffodils, Narcissus, and Hyacinths. Get these things into the earth with all possible speed. Fall planting of Roses is now quite general for as a practical fact they come into the category of the herbaceous perennials whose above-ground parts can be sacrificed. The Rose blooms on the new wood of the year. Therefore, make a Rose bed this fall, planting deeply and covering well. You will prune away the tops in the spring anyhow if you intend to have quality Roses in profusion.

fresh vegetables for you

There is still time to catch two or three crops before winter sets in. If you have a coldframe, Lettuce and Radishes, for instance. Also use that same frame to

DRAINAGE: Forcing Calendar: POTATOES

protect through the winter the Broccoli and Cabbage that are now in the garden. Dig them up, turn them upside down in the frame and you will have fresh vegetables right along. Cabbage, Cauliflower, Lettuce, etc., from seed outdoors can be "pricked off" into coldframes.

Clean up the Asparagus bed. This is important—cutting down the dried tops and gathering seed and burning. The fall clean-up and burn-up can be well started in October, and remember that is a prophylactic against much disease and insect trouble of another season.

Where growing crops are kept, food must be given. Where ground is to be prepared for winter crops, food must be given. Get wherever possible by any practical means all the stable manure possible for working into the garden and supplement that by a good commercial complete plant food. Feed the ground now to give the plants in spring a good start. Have the food there first. Dig, manure, trench, and feed thoroughly the place where culinary peas and Sweet-peas are to grow next year. Even in the dry places where Sweet-peas "won't grow," you can often gather good blooms by a thorough preparing of the trench now and then sowing your Sweet-pea seeds in pots to transplant in the spring. It is a little trouble, yes, but how very worth it are the successful results!

bad drainage and waterlogging

Even in periods of drought, an excessive rain or excessive artificial watering will develop troubles on a soil inadequately drained. Plants cannot grow unless they get air at the roots. Look now before winter sets in and determine what spots there are about your garden where water collects and hangs on too long. If necessary, install a drain or make a dry well to get rid of this surface water; or, raise the surface of the bed by carrying in more soil and sloping the sides to shed water. Did you ever stop to think the real reason why the average immigrant jobbing gardener from Europe loves to "hill up" around the bases of the plants so that eventually every little specimen shrub or even hedges stand on hills or ridges? It is because, in his native land along the Mediterranean shores, perhaps, or even in some other parts of Europe, it was most essential to get water away from the plants. In very few parts of our country does that condition prevail. Your own problem is much more likely to be how to lead the water into the roots. Don't hill up for mere appearance! In fact everything you do in the garden should be done for some good practical reason, and by thus reasoning you save a lot of useless labor.

a little forcing calendar

The Paperwhite Narcissus (which for some weird reason or other, or rather perhaps for no reason at all, has been called the Chinese Sacred Lily) is by all odds the most reliable, most easy to grow, and the most gracious of all the bulbs for winter bloom indoors. It just can't help growing, provided that it is grown as cool as possible. The one great cause for failure of getting any of the forcing bulbs to bloom is in trying to be in too much of a hurry and forcing too much at too high a temperature. It just can't be done. You can coax the flower out by leading the growth, but nothing more. Somehow or other the bulb, through nature's method, goes to sleep in the summer and naturally awakens slowly in the early spring. The secret of forcing into bloom is in fooling the bulb into the feeling that spring is here. A certain period of quiescence is inherent. Therefore, the earlier you plant, the longer it will take until the flowering time. Having planted early in October, it will take two months for Paperwhite Narcissus to come into bloom; the lapsed time gradually shortening until by the beginning of March you can expect bloom in two weeks. Here is, for instance, a practical forcing calendar that is followed by the florist, and he surely "knows his stuff:"

Oct. 1—65 days	Dec. 15—40 days
Oct. 15—60 days	Jan. 1—35 days
Nov. 1—55 days	Jan. 15—30 days
Nov. 15—50 days	Feb. 1—25 days
Dec. 1.—45 days	Feb. 15—20 days

March 1—15 days

best end of a potato

Which end of the potato would you choose to plant? Strange that there should be any appreciable difference between the stem or the tip end, but it appears there is, and while it may not have much commercial value, it may appeal to the amateur who wants the best and the earliest of everything. At the New York State Experiment Station, Professor Stewart has been making some studies and finds that on the average plants from the top or bud end get growing a little earlier and a little bit larger, have fewer stalks, and most interesting, mature a little bit earlier. It is also found that seed potatoes that are sprouted up to one-half inch before they are cut give greater yields from the bud end. If the tuber is cut before sprouting, there is appreciable difference in the yield.

Mrs. George H. Personius has a little pool garden at Elmira, N. Y. The margin has been strewn with rocks to simulate a certain style of naturalness that is too often forgotten—a dry bed of a water course. It is not absolutely necessary to build mounds but they do contribute to the effect!

J. Horace McFarland Co.

ECLIPSE is a novelty Hybrid Tea Rose in the season's offerings that has a combination of good features. It is a clear, pale yellow, very free flowering and has a curiously long bud. The plant, too, has a compact, upright habit on long growth. At the Bagatelle trials in Paris this year it received the gold medal and had already a like award of the American Rose Society. The name was given because as a little seedling in the Jackson and Perkins nurseries its first bloom opened on the day of the great solar eclipse of 1932. Both as a garden and a florist flower Eclipse has proven very satisfactory. The upright narrow plant is a space saver in a garden. The flower is best in bud when three quarters open as it does not have many petals. Raised by Dr. Nicolas.

FOOTBALL BEANO

Helen Park

AGNES MOORE and
BETTY CHIDESTER

IF YOU want a thing well done, you must always do it yourself!" Miles Standish found this out, and so have we. And so will you, if you accept your first bid to motor to that big game, with an inexperienced hand at the lunch-kit! How well do we recall (and no doubt you) those sawdust sandwiches, and the wooden cake clutched in fingers numb from the wheel, or rigid from a vain endeavor to keep the lap robe on the lap. And so, why not be selfishly big hearted, and insist upon providing the repast as your share of the party? To gain the undying gratitude of your fellow-travelers and to insure your being likely to get a bid to a few more football games, especially if you happen to be a single gal and not merely a wife, we suggest you take the following steps:

It's a raw, cold, bleak fall day, and you won't want to handle a cold knife and fork in the great outdoors, so this picnic is designed to be eaten with gloves on if necessary. One of the portable lunch-kits is nice, if you have one. If not, you can easily construct one from a suitcase, or a small hamper that won't crowd the back of the car; or, better still, if you should be going in two cars, perhaps you can arrange two small size kits, one for each car. In fact, in case of rain or snow this arrangement is vital, as eight or even six people cannot find elbow-room to eat in one car, especially the poor driver behind the wheel. It also insures no one having to go hungry if by chance the cars should become separated.

Graciously but firmly refusing all offers of help (in order to avoid that old enemy, confusion), you open the kit and hand to each guest a large double damask dinner napkin. You fill an enameled cup from one of the vacuum bottles as you say:

"May I give you some of this piping hot cream of corn soup? And here's a nice soft round hamburger-roll sandwich for your other hand." Surprise! Surprise! It hasn't a cold hamburger in it, though; the filling is pleasantly moist, and is Japanese (canned) crabmeat and mayonnaise; and not one thread of that slippery lettuce that is so disconcerting to the front of one's best coat! When they've finished that sandwich and are still blowing on the soup, offer up a combination ham-and-cheese model, and olives on toothpicks (stoned) so they won't, like the Good Little Kittens, soil their mittens. The entree having been consumed, the soup cups

[*Please turn to page 120*]

TO HELP YOU HOUSEKEEP

LISSA NORCROSS AND EMILY HERZOG

PERHAPS you are an ironer like us, who has trouble setting the iron back on its stand. Then you will be glad to know there now is an iron that carries its stand with it, like a turtle and his shell. It is of regular size and looks like any other electric iron except for the handle which, although made of regulation hard rubber, is joined to the iron top only on one end. When you grasp the handle you press a little lever on the under side that controls the two little rockers on which the iron stands; they raise up and rest against the side of the iron as long as you hold the handle.

NOW that house-heating time is here again, you can save both fuel and fury by dropping a 79c package of a dry chemical compound into your furnace to clean your chimney. It does the trick all by itself, without any work on your part. That layer of soot which accumulated last year will be cleaned out as soon as your heating system starts, for the vapors from the magical package penetrate soot and make it vanish. If you use the compound every month, no more soot will form, thus saving fuel, for a layer of one eighth of an inch of soot can cause a fuel loss of 28%. The chemical works in coal furnaces and oil burners—you put it right on the burning coals, or atop two fire bricks and an iron plate inside the fire-box if you have an oil burner.

SHINY insulation, which most of us know as a sort of tin foil, now comes in chunks, too. It is a cross between metal foil and rock wool, for it is made of small bits of mica, a mineral with gleaming surfaces that reflect radiant heat. It comes in bags from which you pour the granules between your inner and outer walls or between floor beams. The manufacturers say it inevitably stops the penetration of heat from going either in or out. It is not affected by termites, vermin, or high temperatures, and has passed the fire-retarding test of the N. Y. C. Bureau of Buildings. It has value as a sound insulator, too.

IF YOU have an old-fashioned warm-air furnace, don't think there is no balm of Gilead for you. A new invention gives you power over the humidity within your house so that moisture is sent up from the furnace with the heated air, preventing condensation on windows and easing that dry feeling in the nose when air is heated but not humidified. It works very simply by means of a new niched tray of water in the casing above the fuel area of your furnace. In the pan are little porcelain plates full of fine pores which draw the water by capillary attraction. The evaporating plates stay wet all the time and the hot air carries moisture constantly up through the registers, keeping the house comfortable.

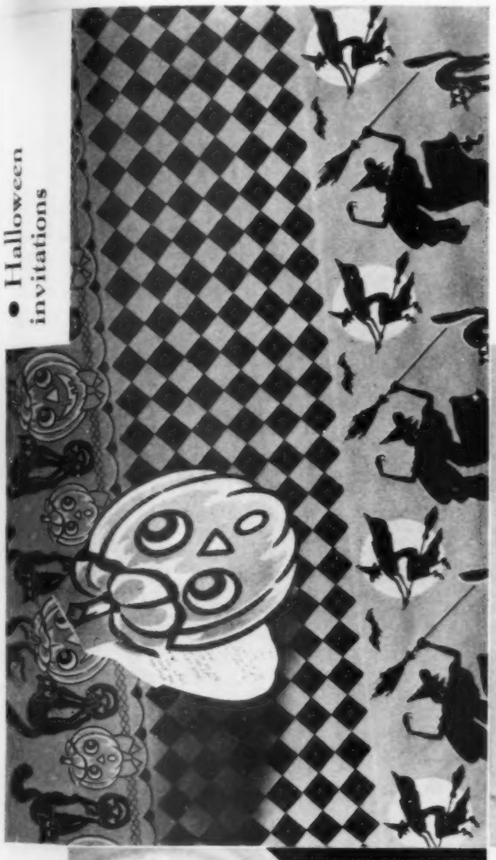
FOR that space at one end of the living room where a stove, refrigerator, and sink are called a kitchenette, what could be more convenient than a roll-up door? Instead of swinging back and taking up room in your living quarters, this kind of door slides around the ceiling like a roll-top desk. It is made of small interlocking metal slats, painted to go with the walls of your room. It's a grand idea to curtain off the cubbyhole where Junior's tricycle is kept, or where the golf or tennis equipment is stored.

WHEN you are washing windows, wouldn't it save a lot of trouble if you could take the panes inside and do them there? Well, you can, with a new sort of window in which the sashes are supported by metal shoes in metal channels, permitting the panes to be swung into the room. The window, to all appearances, is an ordinary double-hung one, but a pivot pin in the shoe makes it possible for the sash to be held in several positions. Besides being a boon to window-cleaning, this kind of window allows indirect ventilation, for you can put the lower sash back on a slant, letting the air come through where the two sashes meet, avoiding draughts.

Make me a child again just for Halloween night

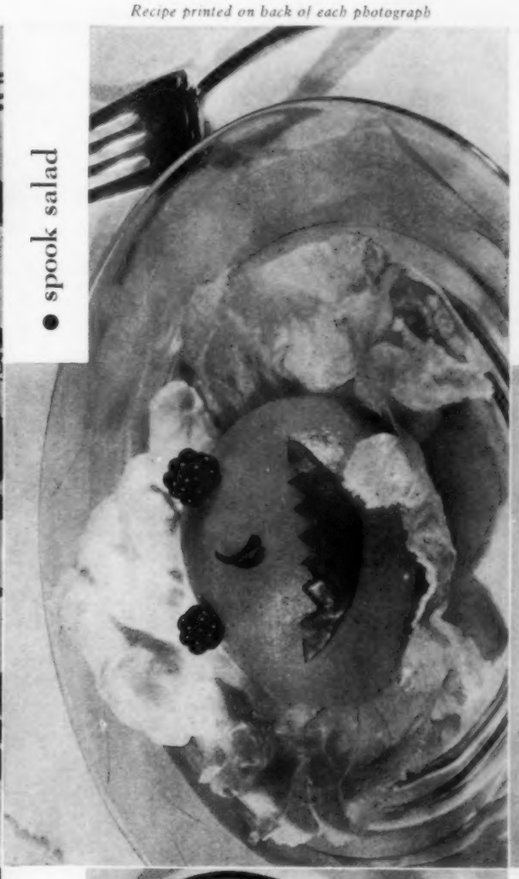
When spooks and witches are afoot it's no time for prosaic "eats." So here are goblins to gobble, ice cream lurking under witches' hats, pies with jolly pumpkin faces; and a mysterious brew stirred with a broomstick by the light of the moon—MARY BAXTER

Recipe printed on back of each photograph



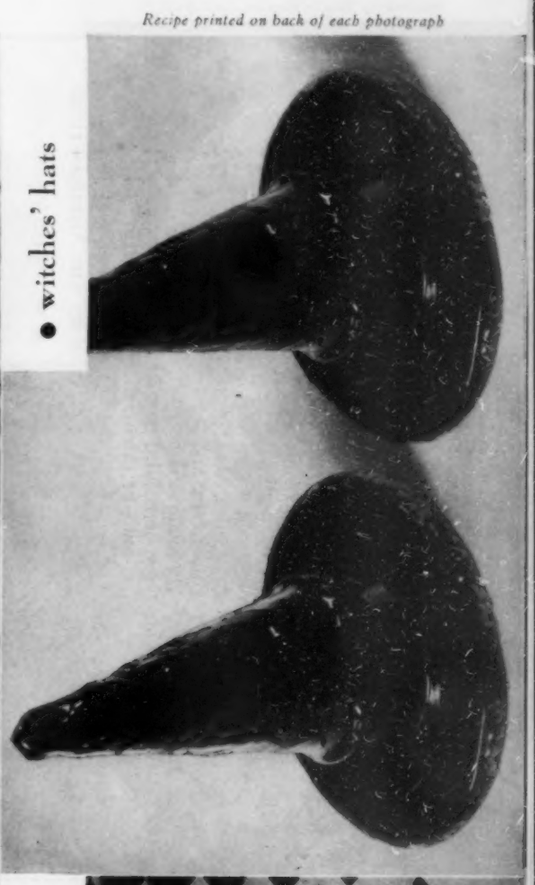
• Halloween invitations

Recipe printed on back of each photograph

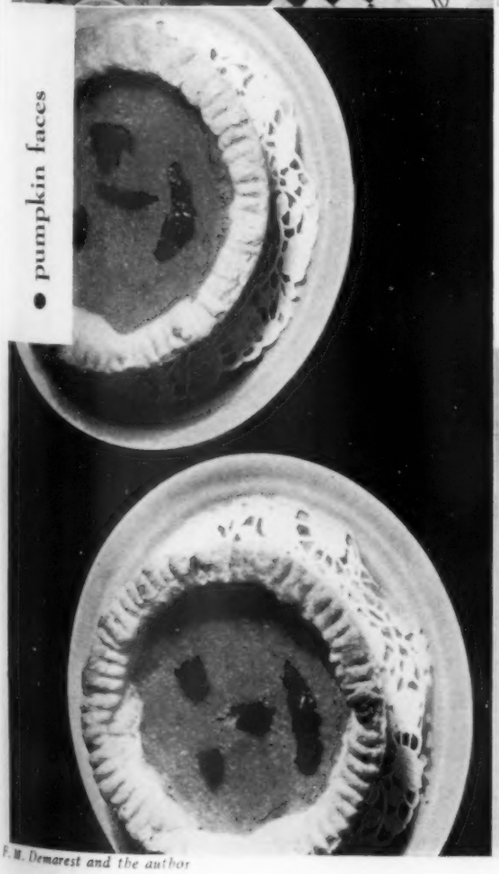


• spook salad

Recipe printed on back of each photograph

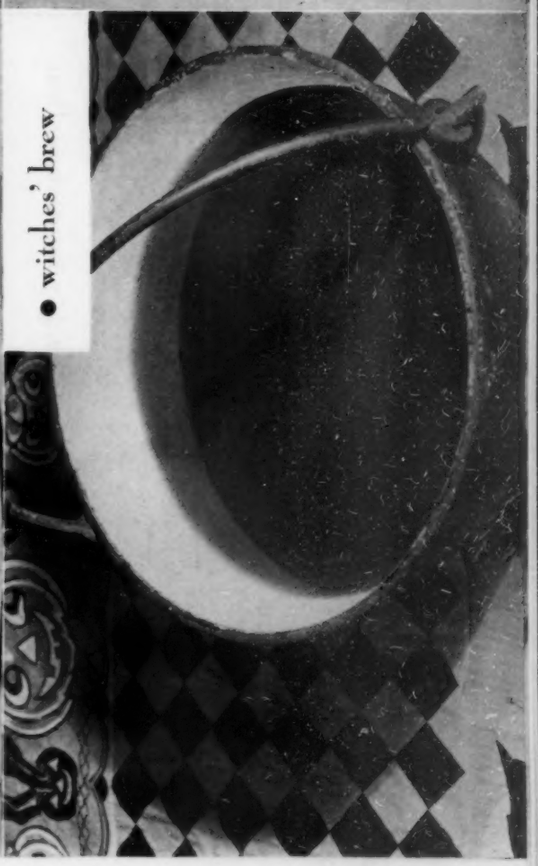


• witches' hats



• pumpkin faces

• black cats



• witches' brew

F. M. Demarest and the author

Make me a child again just for Halloween night

No attempt has been made to give new recipes since most of us are more sure of results when using tried and true favorites. After all, a party is made unusual by clever ideas rather than by elaborate food—MARY BAXTER

Photograph printed on back of each recipe

• witches' brew

1 pint strong black tea
2 cupfuls pineapple juice
1 quart apple juice
1 quart loganberry juice
1 quart grapefruit juice
6 whole cloves
1 stick cinnamon
Lemon juice to taste

HOT spiced punch is a fitting Halloween beverage. Make the tea strong, steeping the cloves and cinnamon with it. Strain and add fruit juices, adding sugar if it is necessary. Then, with a glass of lemon juice in one hand, and a tasting spoon in the other, add the finishing touches, for it must be "zippy" if it is to be worthy of the name "witches' brew." Serve it piping hot, and if you have a big iron pot or a fireplace with a crane, so much the better—serve it from that. (The quantities of ingredients may be reduced if desired.)

Tested by THE AMERICAN HOME

• witches' hats

Ice cream cones
Large cookies
Chocolate icing
Chocolate ice cream

A "WITCHES' hat," beloved, is quite the witchiest thing imaginable and not a bit like an ice cream cone, being transformed by a little ingenuity from the usual into something quite out of the ordinary. That hat is made by using an ice cream cone for the crown and a generous cookie for the wide brim that witches seem to affect. But crown and brim are covered with chocolate icing, and just before serving the cone is filled with chocolate ice cream and inverted on the cookie. To be sure it must be eaten at once, but witches aren't supposed to linger long anyway.

Tested by THE AMERICAN HOME

• black cats

Large round cookies
Peppermint patties or wafers
Melted chocolate

BLACK cats are amusing, good, and easy to make. Melt the chocolate over warm, not hot, water and keep just warm enough to prevent it from becoming solid. This is important, because if it is too warm, it will be "runny" and the artistic effects will suffer accordingly. Put a drop of chocolate in the middle of the cookie to hold a chocolate coated peppermint wafer in place. This is the body of the cat. Then, using a toothpick to apply the melted chocolate, paint heads, tails, legs, and whiskers of the cat. Of course no two will look alike, but it doesn't matter for someone said long ago that variety is the spice of life—so let's spice up our party.

Tested by THE AMERICAN HOME

• spook salad

Firm canned peaches
Blackberries *or* halves of red or purple grapes
Pimiento *or* apple peel
Cloves *or* apple seeds
Cream cheese
Celery sticks

SPOOK salad is a very superior Halloween salad. Since the charm of the spooks is due to their facial expressions, make them with care. Choose firm canned peaches, using half a peach—well drained—for each spook. Use whatever material you have on hand for the faces. They are fearsome, indeed, if the eyes can be represented by small blackberries, but if the berries are not available, halves of red or purple grapes will be almost as effective. A bit of pimiento or red apple peel make the mouth, and a clove or apple seed is sufficient nose for any spook. The cream cheese is the hair or a hood, according to your wish or imagination. If you want to add some crossed celery sticks, an active imagination can see them as crossed bones.

Tested by THE AMERICAN HOME

• pumpkin faces

Pastry
2 cupfuls flour
1 cupful shortening
¼ cupful ice water
1 teaspoonful salt

1 cupful stewed or canned pumpkin
1 egg, beaten light
1 tablespoonful flour
¾ teaspoonful salt
½ teaspoonful ginger
½ teaspoonful cinnamon
½ teaspoonful nutmeg
1 cupful sugar
1 pint milk

BRING milk to a boil, add egg to pumpkin and beat well, add dry ingredients and then pour in the boiling milk. Pour into unbaked pie shells and bake in a moderate (375° F.) oven until done—about 40-45 minutes.

Pumpkin pie is always a favorite for Halloween parties. An interesting variation is the addition of candied or preserved ginger—finely minced—instead of the usual spices. If the size of the party permits, why not serve small, individual pies instead of the usual sections of a larger pie? The addition of a few currants, raisins, strips of citron, etc., will soon transform the small pie into an appropriate "pumpkin faces" that will delight any child, be he six or sixty.

Tested by THE AMERICAN HOME

• Halloween invitations

When the witches shriek and the black cats yowl,
The gray bats flit and the Whoo-Whoo Owl
Sings his mournful song to the ghosts that prowl,
We know it's Halloween.

Then we call our friends to frolic and dance.
Let the old folks hobble while the young folks prance
But let no one miss, by possible chance,
A party at Halloween.

You may wear weird clothes and eat strange food,
But let every one be in festive mood;
For you can be very gay and yet fairly good
At a party on Halloween.

Time .....

Place .....

Photograph printed on back of each recipe

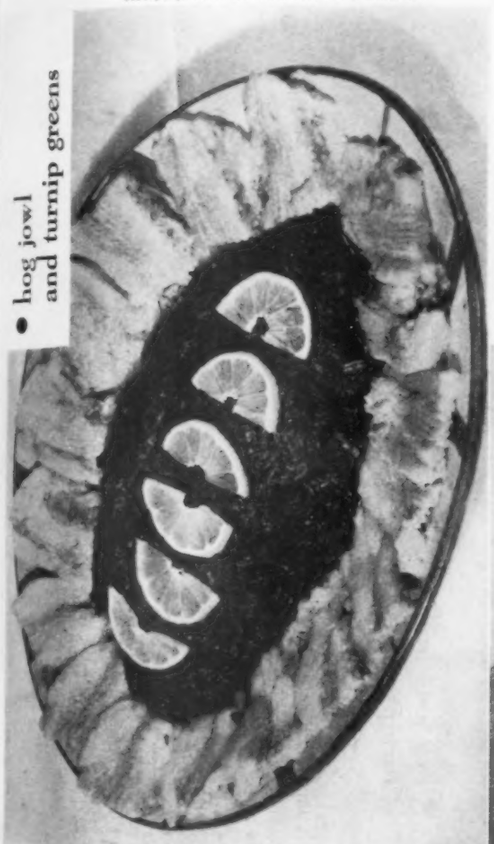
Photograph printed on back of each recipe

Photograph printed on back of each recipe

Give your family a Maryland Eastern Shore dinner

The aromas of a host of good things drift from the windows of Judith's Garden, Knox Folly, Plaindealing, Shirley, Makepeace, and Cross Manor, aromas as sweet as the names of these lovely old Eastern Shore of Maryland estates. The histories of many of these recipes begin in England, because so many of the colonists who settled on the Shore were from that country.—L. F. COLLINS

Recipe printed on back of each photograph



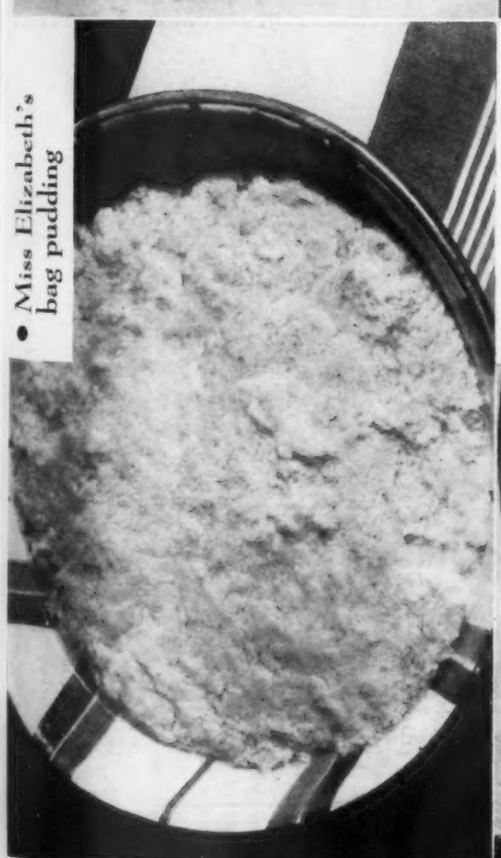
• hog jowl and turnip greens

Recipe printed on back of each photograph

• Miss Sally's sweet potato biscuits and pie

Recipe printed on back of each photograph

• senator's terrapin



• Miss Elizabeth's bag pudding

• Maryland chicken terrapin

• Sunday pone

F. M. Demarest

• Sunday pone

5 cupfuls corn meal
1 scant cupful white flour
2 tablespoonfuls molasses
1 quart boiling water
1 tablespoonful salt
½ cupful sugar
1 pint cold water

SUNDAYS were indeed important days when our grandmothers were young. There were always friends to invite home to dinner after church and even today colored cooks of the Shore start Saturday morning preparing the bread to appear at breakfast next day. This bread is named for the day it is usually served, and is called Sunday Pone or Sweet Pone. You may like it hot as it comes from the oven, or cold, or warmed over fried in bacon fat, but I wager you will like it.

White or yellow corn meal can be used. Scald the cornmeal with the boiling water and add the 1 pint of cold water. Stir thoroughly and add flour, salt, sugar, and molasses. Mix well. The batter should be the consistency of griddle cake batter, so more cold water may be added if necessary to make it like that. Put into a deep, greased pan and cook in a slow (275° F.) oven for seven hours. Allow to stand in pan all night if made the day before you plan to use it. The longer and more slowly this is cooked, the better it is. Reheat it in the morning, serve hot with butter. Sliced and fried in bacon fat, it is delicious.

Tested by THE AMERICAN HOME

• Maryland chicken terrapin

1 four-pound chicken, dressed and cut as for fricassee
1 cupful milk
3 tablespoonfuls butter
Yolks of four hard-boiled eggs, quartered
Sherry to taste

BOIL chicken until tender. Remove meat from bones and cut into small pieces. Season with salt and pepper and put into kettle with milk and butter. Cook ten minutes. Add egg yolks, flavor with sherry, and serve on toast, in a bowl, in a baking dish covered with buttered crumbs, or in pastry shells as a luncheon dish.

Tested by THE AMERICAN HOME

• Miss Elizabeth's bag pudding

4 eggs, well beaten
1 quart milk
½ cupful sugar

MISS ELIZABETH gave me the recipe for Bag Pudding, which she had from another Miss Elizabeth, who lived in the stirring days of 1812. Then, each family had its own pudding bag, an affair of heavy drill, or extra thick domestic, about fourteen inches long by eight inches wide. This must be turned inside out, well greased, and floured and re-turned before the pudding is mixed.

Mix eggs, add sugar and milk. Have ready a deep pot of boiling water and hold the bag with its bottom just touching the water while you pour the mixture into it. Tie the bag tightly at the top with a strong string, for the pudding swells while cooking. Submerge it completely in the water, cover the pot and boil for 20 minutes. Take out, untie, and slide the pudding into serving dish. Serve with a sauce of sugar, milk, and nutmeg.

Tested by THE AMERICAN HOME

• senator's terrapin

3 six-inch terrapin
½ pound butter
1 pint heavy cream
Sherry to taste

DROP terrapin into boiling water and boil rapidly for half an hour. Take out and plunge quickly into cold water. This will loosen and fluff up the skin on feet and neck. Remove from the water and pull off the bottom shell, taking out the contents and using all except the gall and intestines. Be careful not to break the gall when taking it from the liver. Do not remove the bones, but cut off the toe nails and slip the skin from the feet. When cleaned and nearly time to serve, put into a kettle with only the water that has drained from the terrapin since it was cleaned. Add the butter, cream, and sherry to taste. Heat and serve immediately.

Tested by THE AMERICAN HOME

• Miss Sally's sweet potato biscuits and sweet potato pie

Biscuits

4 large sweet potatoes
1 cupful flour
½ teaspoonful salt
4 tablespoonfuls sugar
1 teaspoonful baking powder
1 tablespoonful lard
1 tablespoonful butter

BOIL potatoes until tender. Peel and mash. Sift sugar, flour, baking powder, and salt together. Melt lard and butter together and add to other mixture with enough milk to make a soft dough. Set to rise about noon and when ready to bake for dinner, roll out, cut with a biscuit cutter and bake in a very hot (450° F.) oven until done—12-15 minutes.

Pie

1 pound sweet potatoes
½ pound sugar
3 eggs
¼ pound butter
1 cupful milk
1 teaspoonful vanilla

Cook potatoes, peel and mash. Mix sugar and butter, add eggs, mashed sweet potatoes, milk, and vanilla. Pour into baked pie shell and bake in a hot (450° F.) oven for 15 minutes. Reduce heat to 325° F. and bake for 30 minutes longer.

Tested by THE AMERICAN HOME

• hog jowl and turnip greens

3 pounds of hog jowl
1 peck of turnip greens

BOIL hog jowl in water to cover until tender (about two hours). Remove from water and keep in warm place. Add 1 teaspoonful salt to the water and cook the well-washed turnip greens in this. When tender, pile in the center of platter, surround with slice of the hog jowl and garnish with lemon slices. Serve with your favorite corn bread and end with bag pudding. That is a dinner fit for a king, or for an Eastern Shoreman.

Tested by THE AMERICAN HOME

Give your family a Maryland Eastern Shore dinner

"Sing, sing what shall I sing,
The cat's run away with the pudding bag string.
Do, do, what shall I do,
For now the cat has chewed it in two."

So runs the nursery rhyme that a million children have loved, yet how few grown-ups of this generation realize what a calamity the loss of a pudding bag string was to our grandmothers, when the nearest store was not just around the corner, nor string in balls there for the buying — L. F. COLLINS

Photograph printed on back of each recipe

Photograph printed on back of each recipe

Photograph printed on back of each recipe

Tested by The American Home

Mild mellow magic

Heinz Vintage Vinegars — aged for months in wood until mellow and rich — work magic in salad dressings, bring out all the full, fresh salad flavors

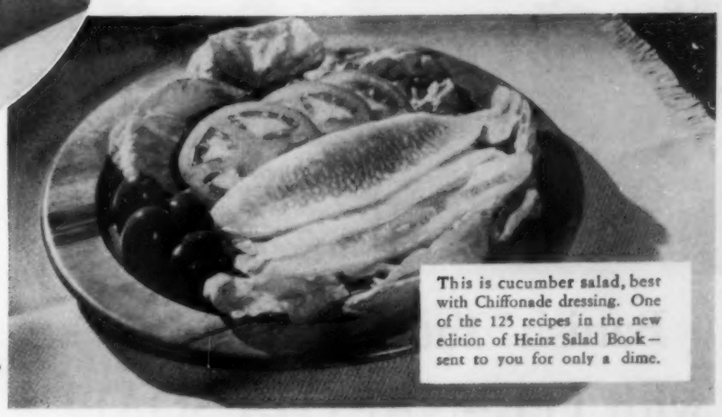
SALADS fairly glisten with glorious flavor when dressings are enlivened with Heinz Vintage Vinegar! Here's the magic that makes garden-fresh vegetables taste as good as they look!

"Wine of the apple"—that's Heinz Cider Vinegar, most preferred by America's housewives. Fragrant Baldwins, Kings, Northern Spies and other favorite varieties are washed clean, carefully pressed and their amber juice mellowed for long months in wood. Then there's Heinz Pure Malt Vinegar brewed from choice barley malt. And for subtle difference, Heinz Tarragon —which really does magical things to salads.

Heinz makes vinegar as the French make wine. That means care plus a world of skill. The result is a marked difference that every good cook can instantly detect. Turn to Webster. Look up "vinegar". After all, it literally means sour wine. And Heinz vinegar embodies all the bouquet and flavor of a rare old vintage.

The really important thing to remember is this: The world's finest vinegar costs only a fractional part of what you pay for salad ingredients. Rouse appetite to hunger pitch by making your dressings with Heinz Vintage Vinegars.

The new edition of the Heinz Salad Book costs but a dime. Write for it. Address H. J. Heinz Co., Dept. 12, Pittsburgh, Pa.



This is cucumber salad, best with Chiffonade dressing. One of the 125 recipes in the new edition of Heinz Salad Book—sent to you for only a dime.

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Heinz PURE VINEGAR

Tune in *Heinz Magazine of the Air* Monday, Wednesday and Friday mornings, 11 to 11:30 New York Time Columbia Network.

HEY, YOU SISSIES! THAT'S NO GHOST— IT'S JACK KINNEY. TURN AROUND AND CHASE HIM
WHOOOOOOO
PUFF PUFF
BUT WAIT, CHILDREN— WHAT MAKES YOU SO SURE THIS IS MY JACK?
'CAUSE HIS SHEET'S GOT TATTLE-TALE GRAY—AND MOM'S ALWAYS SAYING YOUR CLOTHES ARE FULL OF IT—'CAUSE YOUR SOAP DOESN'T GET 'EM REALLY CLEAN....
I KNEW IT, MRS. KINNEY. WHY DON'T YOU BE SMART LIKE MY MOTHER AND USE FELS-NAPTHA SOAP? SHE SAYS IT'S GOT HEAPS OF NAPTHA RIGHT IN THE GOLDEN SOAP AND GETS CLOTHES WHITER'N ANYTHING
HA! HA! IT IS JACKIE.
FEW WEEKS LATER
YES, THEY'RE FOR YOU SUSIE—FOR SHOWING ME HOW TO GET THE GRANDEST WASHES OF MY LIFE!
WHOOPIE! SKATES! I'M GONNA TELL EVERYBODY TO CHANGE TO FELS-NAPTHA SOAP!
Listen, little Susie—tell everybody that Fels-Naptha Soap is safer, too. Wonderful for daintiest silk things. And easier on hands because every golden bar holds soothing glycerine.
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Banish "Tattle-Tale Gray" with FELS-NAPTHA SOAP!

Working with Aspic

OLIVE B. HARRISON

HEIGH-HO! This question of variety! We can manage the family meals most of the time, but it is always more or less of a problem to know what to do to give our guests a bit of a thrill. There is no use sighing for Nature to give us something new. She has done her part, long since, and it only remains for us to glorify what she has given us.

There is one medium of embellishing Nature's raw materials that has been pretty generally overlooked in these late busy years. Aspic jelly is what I am thinking of. It is really no wonder that we have not run across it more often for it is hard to make. I found one recipe the other day that called for twelve different ingredients, one of which was soup stock which requires three or four more. In the course of preparation it was strained three times and the last cooking took thirty minutes of careful watching after the gelatin was put in. There is no time in the modern scheme of things for such detail.

But once more science in manufacture has come to the rescue and has given us a fine flavored aspic as easy to use as are the many other package gelatin preparations that have become household bywords. Its advent has given us a new food impetus and has opened a new channel for the expression of originality. The beauty of our dishes has so much to do with their effect on the appetite, and the artistic effects that can be obtained with aspic are unending, depending entirely on the adeptness of the cook.

One of the grand things about aspic dishes is that they can be made so long before serving time and our wonderful methods of refrigeration make results certain. A jellied meat or fish loaf can be made in the morning or the day before for the family dinner, and nothing is more appetizing on a warm day than a molded meat dish with a pretty design of vegetables on the top of it. Not that aspic is for any particular time of year. It is just as appropriate for a buffet supper in winter or for a formal dinner entrée in the spring. Neither is it confined to any one class of foods. It excels, too, in the making of vegetable salads, for aspic is well seasoned. That is one of its chief recommendations and it adds just the right tang to foods that might otherwise be rather flat.

Almost any meat can be prepared with aspic; chicken, turkey, chopped veal, ham and lamb, sliced liver, sausage or boiled tongue, which is especially interesting. As to fish, there is flaked salmon, either canned or fresh, tuna fish, sardines, shrimps and crab meat, just to begin with. And when it comes to garnishes, the only restriction is that they should be appropriate to the main portion of the dish, otherwise there is no limit to their number nor to the way in which they can be used. There are parsley, stuffed olives, green peppers, canned pimientos, button mushrooms, cucumbers, radishes, cooked carrots and beets, truffles if you wish, capers or anchovies, anything that the taste desires or the purse permits. If there isn't a set of French vegetable cutters in the kitchen cabinet it would be wise to purchase one. With it the vegetables can be cut in stars, half moons, hearts and a variety of other fancy shapes that will add immensely to the intrigue of any dish that you serve.

A round or rectangular heat-proof glass or aluminum dish makes an excellent mold. For a family dinner a rectangular meat loaf slices to good advantage, but for a buffet supper or a bridge luncheon, individual molds are the nicest. To make sure that the dish will turn out without difficulty the mold should always be wet with cold water before the work is actually started.

Now to begin the fun! And it is fun to work with aspic. We have our jelly ready, prepared according to directions with two cupfuls of boiling water. We pour a thin layer of it into the mold, just a few tablespoonfuls to cover the bottom. It is well to let this cool a little, either in the refrigerator or in a pan of ice water, until it reaches that thick, sticky stage, just before the gelatin becomes hard. It will not take long. Into this as a cement we set our cut garnishes after the manner of laying tile, working out any planned design with stars of carrot, sprigs of parsley, strips of pimiento, rounds of stuffed olives or what have you. The designs may be very simple or very intricate. The decorations are usually confined to the bottom of the mold, which makes the top of the dish when it is turned out, but if we are very ambitious and wish to put a few on the sides of the mold we can cool a little more aspic. Then if the pieces are dipped into it they will stick where they are placed until the rest of the ingredients are put in. When the designs are finished it is well to let the "cement" finish setting so that there is no danger of disarranging it.

The main part of the dish should be piled lightly into the mold and not packed down too hard. Chicken, turkey, or veal may be run through a coarse grinder or cut in small pieces and mixed with chopped celery. Veal

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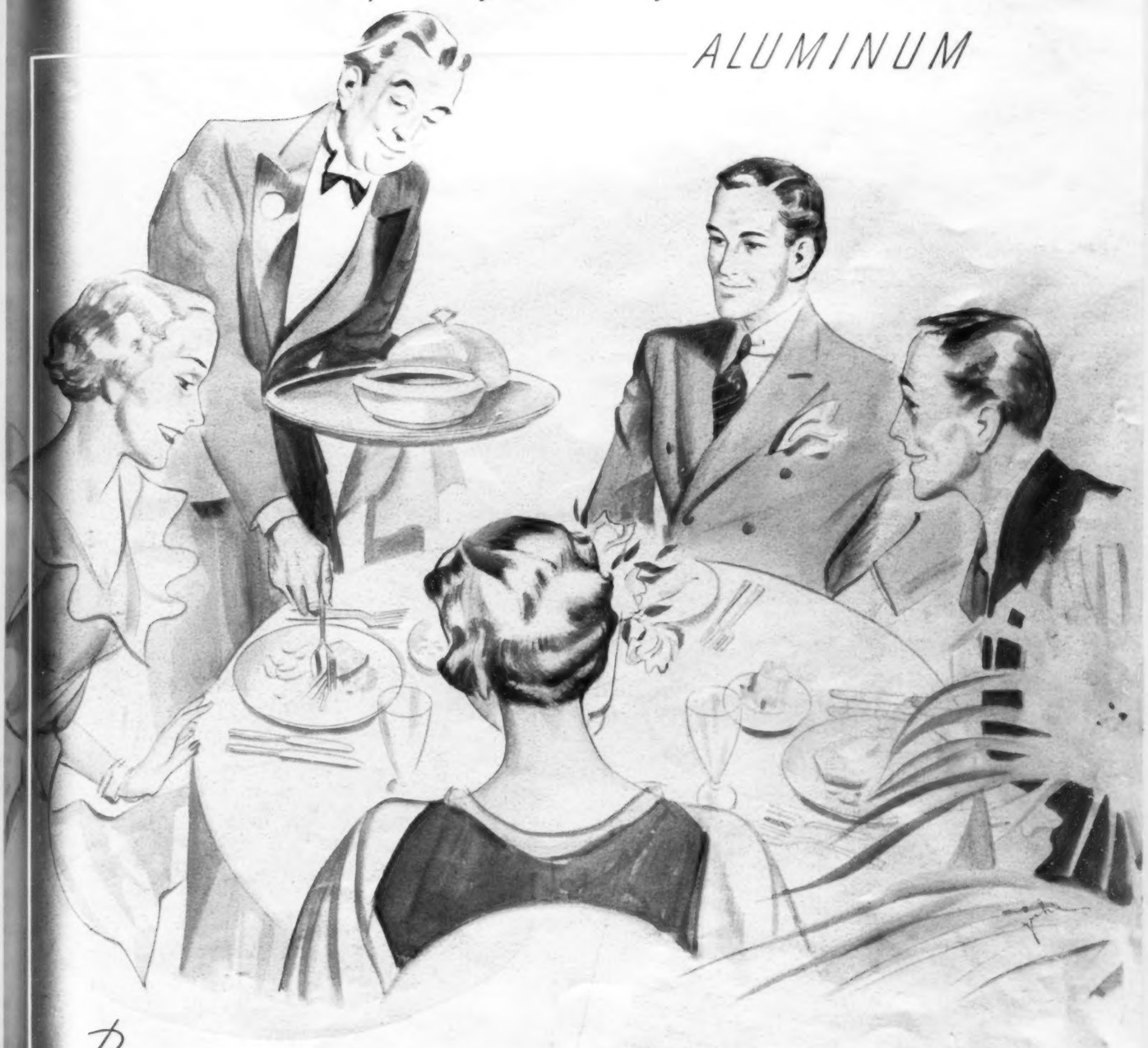

Because NATURE MADE ALUMINUM "FRIENDLY TO FOOD"

Aluminum utensils protect the delicious natural flavors and wholesomeness of foods. That's why expert chefs in famous hotels and restaurants use it; why dieticians use Aluminum utensils in hospital kitchens everywhere; why scientists use Aluminum even to protect the purity of distilled water. Moreover Aluminum cooks foods evenly . . . bakes cakes to an even gold . . . browns roasts richly all over. Why? Because it conducts heat almost three times as fast as other commonly used materials. Thus you can turn heat lower, saving fuel. When buying utensils look for the name "Wear-Ever"; assurance of quality for over 35 years.

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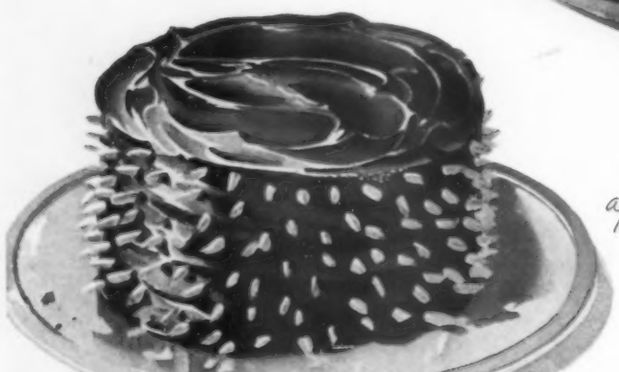
Autumn Fashions in Desserts—

Created by Mary Ellis Ames—Recipes in your Pillsbury's Best bag!

Pineapple Meringue Torte—it's a delightful dinner with a dessert like this—and a happy hostess who finds one so new, so delicious!



Apricot Chocolate Cream Cake—golden apricot with chocolate and smooth cream! Too tempting to resist?—then try the recipe—it's in the bag!

Fruit Fritters—so good—so easy! Tricks like this with canned fruit banish menu monotony. The recipes in the bag!

These foods taste better and look better made with Pillsbury's Best Flour. For Pillsbury's Best is "balanced"—a scientific blend of wheats, each selected for a valuable baking property. It is good for *all* baking . . . and economical, too—it never causes a baking failure. Also, Pillsbury's Best is in "enzyme balance" (ask your doctor), which means that all the rich food-energy of the wheat is in easily digestible form.

Pillsbury's Best—It's the "balanced" flour

is also improved by the addition of a little chopped sweet pickle, and if it is freshly cooked for the purpose, it should be boiled with a generous flavoring of sliced onion, celery, and bay leaves. A small quantity of chopped boiled ham with the chicken will give it a zest. When the mold is nearly filled, we pour in gently the rest of the aspic, or as much of it as is needed to fill in all the little crevices through the loosely packed meat and seal the top. Then it is ready to set away for the hardening process.

Salmon is beautifully and appropriately garnished with sprigs of parsley and slices of cucumber. If canned salmon is used, it should be placed in a coarse strainer as soon as it is taken from the can and a little hot water run through it to wash off the oil. A fork is the correct weapon to use for breaking it up and removing the skin and bones, and the pieces may be interspersed with slices of hard boiled egg as they are put into the mold. Tuna fish is good mixed with chopped celery and pickles and particularly pretty if the garnish includes a sprinkling of green peas. Either the salmon or the tuna fish may be moistened with salad dressing before it is molded if the family taste runs in that direction. Very delicious individual molds of crab meat or shrimp may be made by mixing the flaked fish with chopped celery and garnishing them with slices of stuffed olives. These may be served on nests of endive, lettuce, or watercress with a garnish of mayonnaise around the base.

But the most fun is working with sardines. For a garnish let us try sprigs of parsley and very thin slices of lemon cut in halves or quarters. We may use either a round or a long and narrow mold and after the garnish has been arranged, let us cover it with a half inch of aspic and let it set. The idea is to carry out the illusion of a school of fish floating in a pond or down a smooth stream bright with blossoming cowslip. So, we use a good grade of medium sized sardines and remove them from the can very carefully so as not to break them. Oil will not mix with aspic, so if it cannot all be drained off we can dip the fish in warm water to finish the job. When a layer of them has been arranged on the aspic in a not too precise order, but with the tails all pointing one way, we cover them with another inch of jelly. If two layers of fish are used, the aspic should be allowed to set on the first layer before the second is put on.

The illusion of water will be complete if a white aspic is used and a very simple one may be made by dissolving a chicken bouillon cube in a cup of boiling water and adding thereto a tea-

[*Please turn to page 72*]

Sour notes

Eight uses for sour milk and cream

EDNA B. JOHN

Not music, these notes, but cooking. For you know, do what you will, milk goes sour at times. All the refrigerators in the world won't keep milk sweet if it sits on the back porch in the sun for an hour or so, forgotten. If refrigerators could only get things and put them away inside themselves, all would be well—it's that "gummer-upper," the human element, that goes and spoils the work of machines.

However, a bottle of sour milk means some grand things to eat. Now if a psycho-analyst, giving you one of those terrorizing word-response tests, hissed at you "sour milk!" wouldn't your response be one of these three: biscuits, pancakes, or salad dressing? Or, if you could think fast enough, cake? Mine would have been, once, but since I have collected dozens of recipes for dishes made with sour milk, likely as not I'd say meat loaf, cake filling, or veal a la reine!

If you are one of those efficient creatures who never, never forgets to put the milk away, there is still hope. You can buy your sour milk or cream or you can make it from a good brand of evaporated milk. To each cupful of evaporated milk add 1 tablespoonful vinegar or lemon juice—this makes sour cream. To ½ cupful evaporated milk plus ½ cupful water, add 1 tablespoonful lemon juice or vinegar—this makes sour milk. Now for the recipes—and I give you my culinary word they are all grand.

Cla's Meat Loaf

Demarest

1 pound ground round steak
¼ cupful butter or ground salt pork
1 egg
1 cupful bread crumbs
1 cupful canned tomatoes
½ cupful sour milk
2 teaspoonfuls salt
1½ teaspoonfuls prepared mustard
⅛ teaspoonful pepper
4 tablespoonfuls chopped onion
1 tablespoonful butter, extra

Combine bread crumbs, egg, onion, and seasoning. Reserve 2 tablespoonfuls of the crumbs for the top. Add tomatoes, meat, and sour milk. Mix well. Grease a loaf pan and put meat mixture in. Sprinkle with the 2 tablespoonfuls of crumbs and dot with the extra tablespoonful butter. Bake in a moderate (350°F.) oven for about one hour, but no longer.

A good dessert for one of these chilly days is Molasses Steamed Pudding.

Molasses Steamed Pudding

1 cupful molasses
1 cupful sugar
1 cupful butter
1 cupful sour milk
4 eggs
2½ cupfuls flour
1 teaspoonful soda
1 teaspoonful nutmeg

Cream butter and sugar thoroughly. Add well beaten eggs and molasses. Sift flour once, measure and sift again with nutmeg. Add alternately with the sour milk in which the soda has been thoroughly dissolved. Put in a greased mold and steam for 3 hours. Serve with any desired sauce.

Two good and different cakes are Railroad Cake and a special Sour Milk Gingerbread. The first recipe was given me by a neighbor who got it from the chef of the ore boat *Merton E. Farr*. It doesn't seem to be the old-time Railroad Cake that was made in honor of the first railroad, but it is surely good, and so inexpensive.

Railroad Cake

1 cupful brown sugar, firmly packed
½ cupful butter
⅛ teaspoonful salt
1 egg
⅔ cupful sour milk
1 teaspoonful soda
1¾ cupful flour
2 teaspoonfuls nutmeg

Cream butter and sugar until very smooth. Add well beaten egg. Sift flour with salt and nutmeg. Add alternately with sour milk in which the soda has been dissolved. Bake in a moderate (350°F.) oven for 25-30 minutes.

Special Sour Cream Gingerbread

1 egg
½ cupful molasses
½ cupful sugar
¾ cupful sour cream
2 teaspoonfuls soda
3 teaspoonfuls ginger
2 teaspoonfuls cinnamon
½ teaspoonful salt
2 cupfuls flour

Mix and sift dry ingredients three times. Beat egg, add sour cream, molasses and sifted dry ingredients and beat until smooth. Bake in greased pan in moderate (350°F.) oven 20-30 minutes.

And here's a cake filling that will make guests *and* family sit up and take notice.

Sour Cream Cake Filling

1 cupful sour cream
½ cupful sugar
1 cupful chopped nuts
Vanilla or almond to taste

[*Please turn to page 89*]

When it's Your turn

for the Bridge Luncheon

"Don't cross your bridges before you come to them" was not said of bridge luncheons. Planning now will help you when your turn comes. Chicken in aspic, made with Knox Sparkling Gelatine makes a bid for popularity all around. In fact there are about 200 delightful luncheon dishes you can plan with Knox Sparkling Gelatine. It's plain (no sugar, flavoring or coloring), so it combines with all foods. And a package (there are recipes inside) makes 4 different dishes, 6 servings each. Why not order a package now. And please don't forget to send the coupon for Mrs. Knox's recipe books—they're free.

CHICKEN RING with VEGETABLE SALAD
(6 Servings—uses only ¼ package)
1 envelope Knox Gelatine
¼ cup cold water or stock
1½ cups hot chicken stock, well seasoned
½ tsp. salt Few grains pepper
1 cup chicken, sliced or chopped

Pour cold water in bowl and sprinkle gelatine on top of water. Add to hot stock and stir until dissolved. Add seasonings and cool. Rinse a ring mold in cold water and pour in a thin layer of aspic jelly. (A design of vegetables may be arranged here, if desired.) Cool and when almost congealed, add the remaining jelly, which has started to congeal, and to which the chicken has been added. Chill and when ready to serve unmold on crisp lettuce and fill center with vegetable salad.

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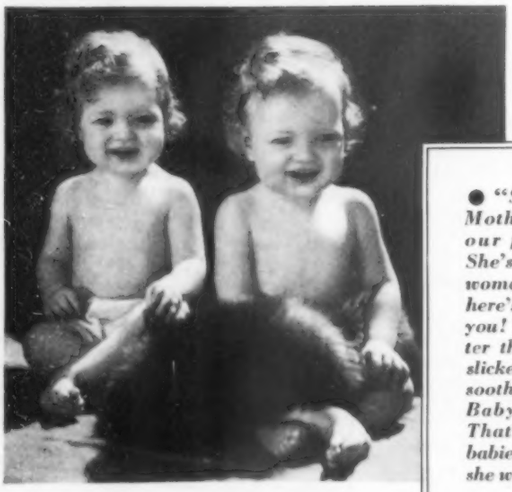
● *"Looka here—this animal isn't so fierce. Hasn't got a tooth in his head—heck, we've each got six!... Maybe he isn't looking fierce at all—only cross. I know why—he's hot. No wonder—all that hair. Phooey!...he makes me hot, too!"*

● *"Now, stop and think—what was it we decided was the best thing for that hot, sticky feeling?... Drink of water? No, that wasn't it. Bath? Now you're on the right track...I've got it—a nice, downy sprinkle of Johnson's Baby Powder!"*



● *"See there... Mother's bringing our powder now! She's a very smart woman... Mother, here's a riddle for you! What feels better than a baby all slicked over with soft soothing Johnson's Baby Powder?... That's right. Two babies!...I told you she was bright!"*

● *"I'm Johnson's Baby Powder...I make babies happy and comfortable. And I help to keep their skins in the pink of condition—which is the surest protection against skin infections!...I'm made of the very finest Italian talc, silky-fine and even. No gritty particles—and no orris-root...Do you know the rest of my family? Johnson's Baby Soap, Baby Cream and Baby Oil—they're all made especially for babies."* Johnson & Johnson
NEW BRUNSWICK NEW JERSEY

To house Early American and Georgian furniture

[Continued from page 321]

Owner's bedroom: Pine planking stained to match the color of the maple furniture. Plaster walls and ceilings painted a light warm gray. Floor stained a deep red-brown

Spencer Sanders. Ivy used as a ground cover in the heavily shaded front areas. Cypress hedges used as screens on the north and south property lines are harmonious in color and texture with the fine cypress trees. The service yard has been closely screened from the rear garden by interposing between these areas a small cut flower garden enclosed by heavily leaved hedges.

Interesting color effects have been worked out in the interiors. The hall walls are light warm gray and the ceiling a deep soft blue. The living room has a light gray green ceiling, deep cream walls, and eggshell white woodwork; the dining room eggshell white wainscot, cornice and trim with pale apricot walls, and a powder blue ceiling.

Due to the fact that the furniture for the second floor rooms was to be Early American, the details of these rooms are quite informal in character. The owner's room has a central portion centering on the fireplace, paneled with knotty pine planking, and two alcoves with plastered walls and ceilings. The beds are placed in one alcove, leaving the rest of the room available for use as a comfortable sitting room.

The compact plan was necessitated by the size of the lot. The use of the semi-circular stairway offered saved space as well as a charming architectural detail appropriate to the style of the house. The first story entrance hall has a wood cornice and on the east wall fluted pilasters separate the three paneled doors.

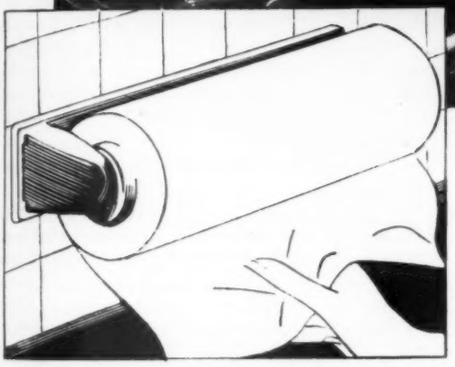
The dining and living rooms have wood wainscots up to the line of the window sills, and wood cornices at the ceilings, making these rooms sufficiently formal in character to serve as a background for the Georgian pieces with which they are furnished.

The garage, with a bedroom and bath on the second floor, is a separate building, but it is connected with the house by a roofed passage from the service porch. All floors are hardwood—Bagac, the wide plank variety with stairs and rails of the same wood. The cost was approximately $10,000.

ETHEL MCCALL HEAD

Woodwork eggshell white; Walls deep cream; Ceiling and carpet light gray green

QUICK! a ScotTowel!



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Now in nearly 3,000,000 American Homes—these handy kitchen towels

THESE absorbent paper towels are always ready for messy jobs. Grimy stoves . . greasy pots and pans . . spilled liquids—are cleaned up in a jiffy. And there's nothing to wash or rinse out afterward.

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Check color of towel fixture desired: ☐ ivory ☐ pale green

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BROWN INSTRUMENTS FOR INDICATING, RECORDING AND CONTROLLING

Take a lesson in new furniture woods

[Continued from page 41]

without interruption from local centers of interest—veneers will dominate the market.

Now let me give you a primer of new woods, though first we must discuss the amazing things that have happened to our old beloved stand-bys: mahogany, walnut, oak, and maple.

Walnut is "tops" these days. A fine tradition behind it dating through centuries of cabinetwork, walnut has always lent itself to the expression of the day, whether that was the ornate, carved, massive furniture of the Flemish, the refined, light scaled Georgian work of Hepplewhite and Sheraton, or the simple and rational design of today.

And it is native American walnut that dominates the market everywhere, grown abundantly in the eastern, mid-western and southern states, and loved by cabinetmakers because of its hardy strength yet comparative light weight and excellent workability.

Walnut is stable under seasonal changes, neither cracks nor warps, and takes a beautiful finish. It is a dignified, mellow wood around which colorful backgrounds may be built up. But its great popularity, furniture designers explain, rests on its beautiful grain and figure, relatively low cost, high workability, its beauty and uniformity of color, and its abundant availability—factors which would place any wood of the same merits in the lead.

Blond walnut, a high, clear, golden yellow fired with brown, is very popular right now. Matched stumpwood in shell and oyster figures and water rippled patterns of grain, delicate swirls and vibrant rope figured patterns are all common to modern walnut. The versatility of walnut is amazing as one sees it combined with white lacquered panels of birch in a bedroom; with maple burl in a living room; with Macassar ebony in a lavishly sedate master's bedroom; now with figureless white maple, now with English beech. The highly ornate crotches are distinctly less evident, undoubtedly due to high cost as well as a tendency to check, for all crotches and burls are inclined to develop fine hair lines or actual checks after a few seasons of alternating temperature and humidity. This should really not discourage the homemaker who is enchanted by the lovely feathery crotch, for the checks add beauty to the character of the figure and are not regarded as defects. Checks indicate, too, that the product is really a genuine one.

Some explanation must be made here, if the variety of figure and grain within a wood, and words like stumpwood, burl, and crotch are to be understood correctly. For it is on the basis of the cellular formations within the tree trunk that beautiful veneers are cut for furniture and the various wall panelings.

Trees, like people, develop character in their struggle with environment. A tree that has been sheltered all of its life from wind and storm, that has had an undisturbed, straight, upward, normal growth, is likely to have a plain, straight commonplace grain. The tree that has fought for its existence against wind and storm, or injury by man or animal during its growth, has put up natural resistance by developing thickened wood fibres which become evident in its grain. When these abnormal parts are cut, interesting pattern is the result. Certain sections of the tree where the wood fibres become confused in their direction, as below the forking of limbs and above the roots, produce exciting pattern. Stumpwood or butt taken from the base or stump of the tree is an example of this. Crotch wood taken from the portion of the tree right below the fork of two limbs makes beautiful figures.

How the flitch of wood is cut, whether in quarters and sliced, or rotary cut in which the log is turned on a lathe against a knife, slicing one continuous sheet, determines a striped or wavy figure. Quartered walnut, for example, will produce the well-known pencil stripe, rope, fiddleback, and cross figures. Rotary cut maple gets such interesting veneers as the blistered and quilted figure, also the very familiar bird's eye maple and curly maple. The spring and summer wood of certain species present marked differences in density and color, or if the wood is cut on the vertical grain exposing the rays, still another figure is possible. The distinctly individual figures that all these various natural forces and mechanical processes bring about have each a name of their own and that is why one reads on furniture tags such designations as "avodire crotch," "walnut stumpwood," "mahogany fiddleback figure," "maple burl," and other specific names.

Popular now as always is that much loved standard wood, mahogany. Its appearance in modern design within the last year is especially interesting, because heretofore it was left to express period furniture, chiefly that of the Georgian designers so highly in vogue at present.

Like walnut, mahogany's yield of veneers of beautiful figure and warm lively color has put it in commanding place where design requires large rectangular sur-

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faces. A semi-tropical wood, mahogany combines the virtues of strength and workability, low shrinkage and an ability to take a handsome and enduring finish, that brings out all the beauty of its texture and coloring. In figure it ranges from a simple, straight stripe to rich, intricate swirl and mottle. Contrary to general belief, mahogany is not a red wood, for on being cut it ranges in color from a pale yellowish white to salmon pink, and only upon exposure to air and light does it turn the color of sherry.

It is this color and the play of light on the subtle depth of the wood and its twisted grain that has brought the re-discovery of mahogany as a wood of superb natural beauty. Modern design has found here fresh fields of interpretation working not only in natural sherry finishes, but in bleaches from a pale honey color to amber. No less interesting have been the recent developments in finishes on period mahogany pieces, particularly those of the eighteenth century. Cabinetmakers had been staining all mahogany a deep red, believing the museum originals were stained that color. They did not realize that time had deepened the color of the wood. Now Chippendale, Adam, and Sheraton copies appear in their authentic sherry colors.

Modern designers are bringing out the charm and versatility of mahogany no less than English and American designers did in the day of the cabriole leg and curule arm. Bleached mahogany of pale yellow honey, "pickled mahogany" as it is sometimes called, is appealing strongly in period and modern pieces. Mahogany of fiddleback figure with a lively crossfire in its silky texture is giving handsome results to the homemaker who wants modern design, yet wants to be conservative in her choice of wood. Mahogany and holly have created new color possibilities in a modern living room; mahogany and natural sycamore desks and bookcases display how extreme a contrast this golden brown wood can take. The more moderate figures like broken striped, ribbon, swirl, and fiddleback, rather than the rare and expensive crotches are widely seen in modern pieces. And here a word of caution. Philippine mahogany is not to be confused with true mahogany. Philippine mahogany, a less expensive wood and botanically not of this family, has neither the beauty nor the enduring qualities of true mahogany and when sold as such, is misrepresentation by a dealer.

Of recent significance is the entry of maple into modern design. Bleached and stained from creamy white to a warm reddish brown, this native wood has made its debut in modern interiors.

It is one of the very few woods used solid in the modern manner, though, of course, is always a veneer in its ornate figure. Maple is a heavy hard wood that wears well under severe usage. The figure is usually a very delicate wavy one in the solid cuts. It has not the submissive workability of walnut and mahogany and therefore will probably never rate prime place in volume competition with other woods. Fine maple reproductions and modern pieces are just as costly as furniture in the more popular woods. Like the treatment of other woods, one finds plain maple and figured maple combined in bedroom and living room pieces, or in contrast with titian bubinga, natural sycamore, Macassar ebony, or white lacquer panels.

The hardy oak that started off so-called modern decoration back in Jacobean England and the Renaissance, is with us again in clear, natural finishes of straw, in taffy bleaches and stains from golden yellow to purplish brown. Most popular, perhaps, are the flake figured white oak and the fine-comb figure in both period and modern pieces. Domestic red oak makes up handsomely in modern living room cabinets, bookcases, and tables. There is a hard clean substantial line in these solid compact pieces that is in sympathy with the dignified modern interior. Blond oak in a living room may be offset by fabrics of rich clear colors such as forest green draperies in homespun, upholstered pieces in chocolate brown and clear golden modern fabrics of stripes or diagonals. Oak is a durable wood, essentially masculine, tough, heavy, and resilient.

Blond woods

Avodire is outstanding in current appeal. A light wood, spanning a color range from pale creamy white to bright shining gold, beautifully figured with a stripe and mottle running vertically and horizontally, avodire has a fine even texture.

Prima vera, another pale yellow wood of brilliant finish, with much animation in its striped and broken mottle figure, rivals avodire in many of its characteristics, but is not as sound nor as uniform in color as avodire. A strong firm wood, prima vera is not new, having been on the market since the turn of the century under the name of "white mahogany."

Harewood: Prominent in this group of light, golden yellow woods is natural English sycamore, also known as pink harewood. It is about milky white in color but upon exposure develops a pinkish cast. It has a fine fiddleback figure and luminous quality. Far better known, however, is Eng-

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lish harewood, which is sycamore dyed a lovely silver gray with a high gleam in its crossfire pattern. A beautiful wood with fire and life, it appealed instantaneously when first introduced in the furniture shops and is still a high runner-up to the standard cabinet woods. It is a fairly hard wood that will give long, practical service though it has a tendency to change color somewhat after a certain period.

Lacewood, from Australia, has a charming rain-flecked figure of light yellow brown on a leather brown ground. Fine luster and figure uniformity, it makes up attractive, warm surfaces.

Zebrawood: A dignified, yellow wood with dark brown straight stripes; very striking and sets off woods of lesser figure and more moderate coloring; introduces exuberant, lively color; hard and dense, does not warp or crack with seasonal change.

Myrtle burl: Native, a source of much inspiration to modern designers. A light cream to rich yellow brown wood from California and Oregon, which has an intricately woven pattern of twisted fibres around buried brown nodules, giving a curly grained effect. Adds lavish pattern to panels.

Birch: Undoubtedly one of the outstanding native cabinet woods. Used today in its clear natural color of pale straw, it has an honest simplicity and sturdiness. Pliable, used where curved symmetrical effects are desired such as intersected, semi-circular legs of tables and chairs. Very hard and strong, staining and finishing beautifully, used largely in solid lumber form. Designers love it for its lovely wavy figure and light natural color.

Aspen: One of the blond woods in good, popular standing. Ranges in color from white yellow with a very simple straight figure to a light brown ostentatiously figured in the aspen crotch. A member of the poplar family, sometimes appearing under the tag of silver poplar. Very lustrous in its pale golden color and satiny surface, and in the mottled figure, it is prized especially for bedroom pieces.

Satinwood: Resembles aspen in its brilliance, its rippling mottle figure, fine smooth satiny texture and golden blond color. Coming from Ceylon and the West Indies, it is a costly wood, hard and heavy but with much fire and vibrancy. Sometimes effectively contrasted with mahogany. Used in the eighteenth century French and English furniture and frequently employed by the Georgians for inlay.

Faux satine or *false satinwood:* Of firm texture, really the crotch-wood of American cypress, is an amber to golden brown color wood, making up handsomely figured veneers.

Holly: Has virtually no figure over its hard, white surface. Combines well with any figured wood.

Brunette woods

Among the brunette woods *Oriental wood* stands high in favor, a close grained wood which varies in color from a pink ground with deep brown stripes to a deep rich brown with soft blendings of gray, lavender, and brown stripes. Sometimes passed off as walnut or "Australian walnut," it does not have the sound characteristics of that native wood.

Carpathian elm burl: Light reddish brown wood dappled with dark brown buds, deep veinings running around over the surface. Delightful in table tops, drawer panels, and chairbacks.

California walnut or *Claro:* Enjoys favor for its rich brown color animated with brown stripes.

Butternut or *white walnut:* Lovely yellow gray color. A soft wood, can be used only where strength does not have to be considered.

Tigerwood: A beautiful straight regular figure in light golden brown. Fine firm texture but is neither a strong, stable, nor durable wood.

Rosewood: A charming cabinet wood, tremendously in vogue during the Victorian era, and getting much attention in modern design. Vigorously marked with deep swirls of eddying grain in red brown and fired with rich toned red lights. Brazilian rosewood creates arresting effects in simple, straight lined furniture. A hard, heavy serviceable wood. East Indian rosewood with a darker, purplish color has neither the strength nor stability of the Brazilian species.

Bubinga: Another rosewood, light wine to cherry color with a delightful mottled figure, with vivacity, depth, and subtle lights. Moderately hard, even textured, not as stable as Brazilian rosewood and subject to discoloration.

Koko, a chocolate brown wood comparable to dark walnut, has a wavy figure of straight and curving line. Dark and light shading tones of brown give rich interest to this fairly high priced wood.

Padauk or *Vermilion;* ranges from cherry red to a deep mellow brown, appears in striped and mottled figure. A sound wood, very durable under usage and not likely to swell or check. Warm color combines strikingly with clear, pale birch and aspen.

Macassar ebony; another wood very vigorously figured with tan stripes on a black brown ground. A true ebony from the Dutch East Indies, hard and tough.

Gaboon; golden to brown wood of pinkish cast, with a straight

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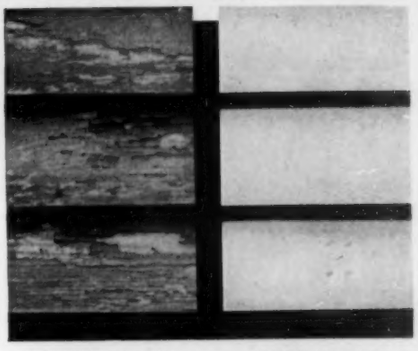

"CHEAP" PAINT
after 1½ years

Cost $110. Now the paint must be burned and scraped off at $60 more. Total, $170, or $113 per year. On top of all that there's another extra to pay, the additional cost of a new priming coat.

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after 4 years

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The first photograph at the right shows you what to expect from "cheap" paint . . . how it soon cracks and scales away, ruining the appearance of a house and exposing it to the ravages of the weather.

And that's only half the story. Before new paint can be put on, the old must be taken off—burned and scraped off, down to the bare wood. And then an extra coat—a new priming coat—must be applied. These unexpected costs eat up all the money you hoped to save by using "cheap" paint.

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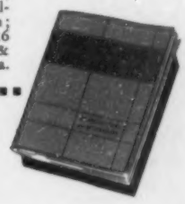

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quiet figure. A warm wood of hardy physical characteristics.

Bosse: A light pinkish wood with curvilinear twisted fibres and a sedate figure.

Koa: a light reddish brown wood, rippled with light and shadow over its fiddleback figure. Only fairly strong and durable.

Tamo, very light to rich brown wood in pencil stripe or lacy whorls. Produces beautiful results in large surfaces.

Teak: A golden brown wood, fiddleback figured, with high resistance to atmospheric change.

Black Bean: Another deep golden brown wood with light tan markings.

Native cherry: Seen frequently and deservedly so. Mellow, warm reddish brown color and simple charming figure, with real strength, durability, and a minimum of warping. European cherry is somewhat more lustrous.

Very unusual woods for texture and color

There are many other fascinating woods current in the shops such as Goncalo Alves, a wood in color and texture between Macassar ebony and rosewood; canalleta, a straight striped brunette wood; peroba, a rose colored wood from Brazil with firm even texture; olive wood from Italy and Palestine, a dark greenish yellow wood animated with a spirited brown figure; and yuba-wood or Tasmanian oak, a lively pale reddish yellow wood of uniform figure, really from the Australian eucalyptus.

If there is any wood a true purple, it is amaranth or violette-wood. Used in the eighteenth century for inlay, its ruddy color and emphatic figure today add emphasis in trim. There is a certain amount of fruitwood—apple, pear, and cherry—evident in both period and modern pieces. These are old stand-bys, used by American colonists and especially in 18th century France.

The countless other woods—cocobolo, East Indian laurel, sapeli, narra, mansonia, kelobra, snakewood, imbuya, and so on—only indicate the independence and freedom the contemporary homemaker may express in her surroundings. For many of these woods are being used for the first time and she is not restricted by any traditional usage.

Author's note: I wish to acknowledge grateful thanks for the authoritative advice and aid in gathering this material to the following: The Mahogany Association; American Walnut Association; Furniture World; Educational Institute; and I. T. Williams and Sons, who so kindly supplied the panels of wood herewith photographed.

Little house astride a hill

The garage is tucked beneath the living room wing, from the street side for accessibility. Below: The screened eating porch and terrace on the lower level, just outside of the dining room window are inviting spots on a sunshiny fall day

The home of Mr. and Mrs. H. C. Harshbarger in Iowa City, Iowa

GRETCHEN HARSHBARGER

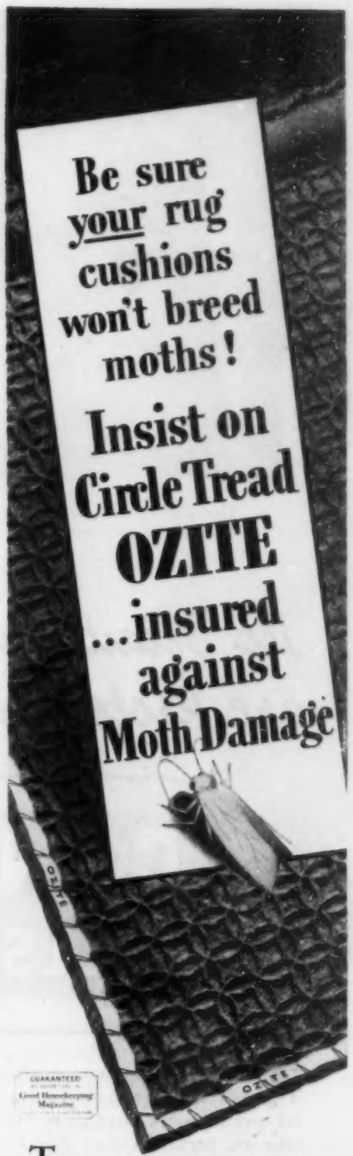
THEORETICALLY I had always thought that a burrow in a hillside would be a pleasant place in which to live. Animals keep warm in such places in winter, and food keeps cool in them in summer. Why couldn't humans do the same? Theoretically also, it would be pleasant to live high on top of the ground, to enjoy the views, and the air.

One fine autumn day we found and bought our hill. It was just a small one, to be sure, but it was bordered by a lazy pasture (with cows), pleasant vistas, and enticing ravines. Promptly all theories gave way to practical problems.

How could one have both a snug dugout, and an airy lookout? How was it possible to have the small, informal, low-lying cottage which our budget and hearts demanded, and at the same time provide all the rooms which the family felt were necessary? Our family included, besides ourselves, the parents, two small boys and a dog. While our imaginations pictured a low, ambling, rambling cottage, the authorities coldheartedly stated that a compact, two-story house, was much cheaper to build and to heat.

Necessity has always been the mother of invention. Since, two floors were emphatically proven more economical than one, we decided to submit in actuality, though not in appearance, by sinking one whole level beneath the ground! Riding the crest of the hill we could still have access to light and air on either side of the sloping ground.

The garage could be tucked quite neatly into the hillside under the house, from the street side, for accessibility. On the other side, where the slope was beautifully wooded, and hidden from the public road, we could de-



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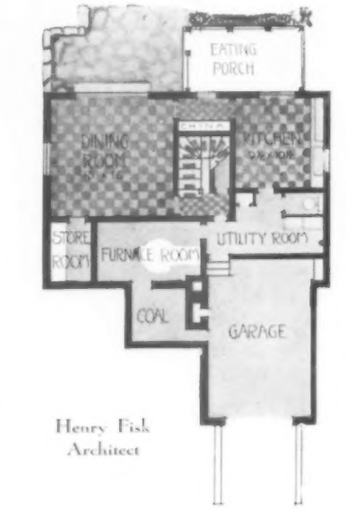
The view as one approaches from the street. Who would guess that this was a two-story, six-room house? The outside is of warm, red-brown Redwood, and coated with linseed oil which effectively heightens its natural rich color

velop secluded living quarters. We intended to have that well-lighted, snug, modernized burrow, of which we had dreamed so long.

A clever young architect was willing to ignore all the traditional rules for building inexpensive small houses, and in no time at all, the plans were first on paper, and then in timber.

So it happened that our combined dining room and playroom, and the kitchen, were excavated from the hillside, with almost the entire downhill side being devoted to windows. The rooms are warm and sheltered from the cold blasts in the winter, yet are invitingly cool when the thermometer plays about the hundred mark in the summer. The white walls not only make the rooms among the lightest in the entire house, but they form striking backgrounds for the furniture. Chairs of bright canary yellow are placed gaily about the floor of green checker-boarded asphalt-tile. Cushions, rag-rug and pictures carry the dash of red which adds the final zestful touch. No wonder guests tend to gravitate to the unique charm of the "downstairs region."



Henry Fisk
Architect

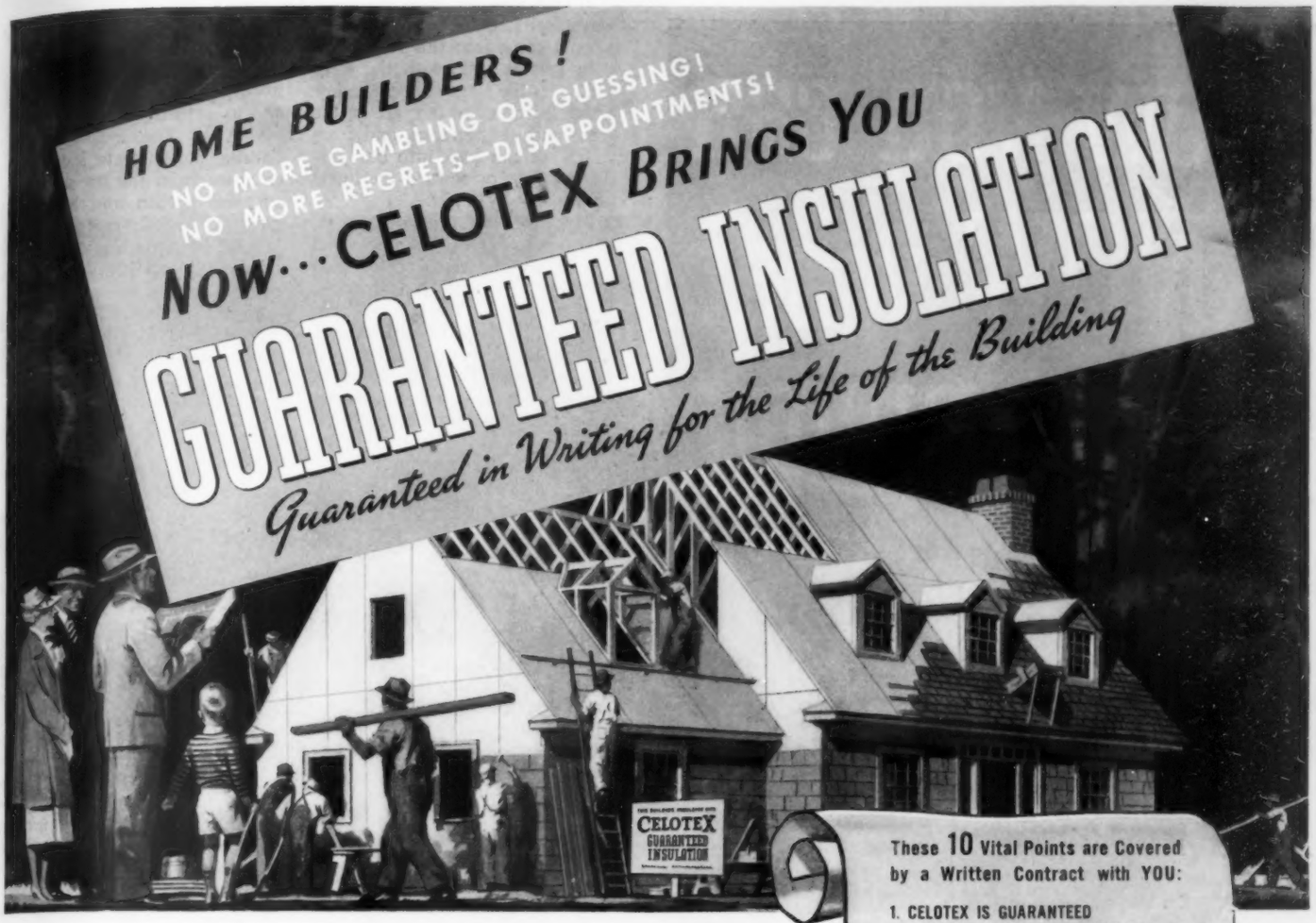
Just outside on this lower level are a flagstone terrace, and a screened eating porch. Overhead and round about, is the native timber, teeming with birds, squirrels, chipmunks, and (unfortunately) woodchucks.

Behind these rooms, in the heart of the hill, are the service quarters. The furnace room, laundry room, storage shelves, extra toilet, and shower can all be reached either from the kitchen and dining room, or from the garage, which conveniently leads on out to the other side.

Upstairs, on the apparent street level, is the main entrance. A friendly white-painted Dutch door with thumb-latch, bids you welcome. Bright flowers tumble about in orderly confusion. Even the windows have companion boxes full of yellow pansies in spring and orange lantanas in summer.

Inside is a tiny vestibule paneled in knotty pine, and floored (to meet the demands of rubbers, umbrellas, and small boys) with handsome though practical rough brick.

Up two steps from the vestibule is the living room. It is warm and friendly, but while the dining room is vivacious, the living room offers repose, with quiet dignity. The high beamed ceiling somehow demands respect. As one friend expressed it, "I al-



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8. **CELOTEX IS GUARANTEED** *not to Settle away from the Framework!*
9. **CELOTEX IS GUARANTEED** *against Loss of Insulation Efficiency upon Painting or Plastering!*
10. **CELOTEX IS GUARANTEED** *to meet Dept. of Commerce Commercial Standards and U. S. Federal Specifications!*

This Guarantee applies only within the boundaries of the United States

THE CELOTEX CORPORATION, 919 N. Michigan Ave., Chicago
Without obligation to me, please send me your book: "*What the Celotex* 10-POINT *Life of Building Guarantee Means to You.*" AH 10-36

Name ..... State .....

Address ..... City .....

Celotex Offers You Insulations to Meet Every Requirement

Sales Distributors in Principal Cities Throughout the World

CELOTEX SHEATHING • CELOTEX LATH (Plaster Base) • CELOTEX BUILDING BOARD
CELOTEX PLANKS AND TILES • CELOTEX MOLDINGS, ORNAMENTS, BATTEN STRIPS

C-X ROCK WOOL BATTS • C-X LOOSE ROCK WOOL
C-X GRANULATED WOOL

Also various types of Hard Board, Tempered Hard Board, Studio and Utility Boards

CELOTEX

REG. U. S. PAT. OFF.

World's Largest Manufacturer of Building Insulation

Now you can KNOW what you're buying

● **The smart colors you can *see*... the soft, full-bodied wool texture you can *feel*... but this label tells you in a specific and readable way just *why* an *Airloom* Blanket is lighter, warmer, stronger ...*hidden* values you'd want to know before buying . . . and how to get the longest service afterward.**

THIS UNIQUE, NEW LABEL GIVES YOU ALL THE *Facts* ABOUT

CHATHAM "*Specification*" Airloom BLANKETS

● **You can instantly "spot" this Blanket that "Talks and tells the TRUTH" by the famous sturdy Chatham Box, so handy for summer storage.**

Chatham's unique policy of "All the Facts on the Label" assures you the same protection when you buy Chatham "Specification" Sheets.

ways feel like taking off my hat when I come into this room!"

In perfect scale with the lofty ceiling, is the large studio-window which occupies nearly all of the front end of the room, and from which we can look into our garden by day, or toward the lights of the city by night.

Much of the room's sense of mellowness is due to the single wall of darkly-stained knotty pine paneling. This wall forms the background for the copper-faced fireplace. There is no mantel. Having once lived with a copper fireplace, no other will ever seem complete. Not only is the copper color pleasing, but the flames reflect in the polished surfaces until the whole room is aglow.

In contrast with the seclusion of the lower regions of the house, the living room is very much connected with the rest of the world. Not only is it visible, but in return it enjoys visibility, commanding distant landscapes, immediate gardens, and wide sweeps of starry sky at night. Since it is separated by a long flight of steps, from the bustle of the kitchen, and the topsy-turviness of the playroom, the living room is usually in fairly respectable order when any one arrives.

Also on the main floor, but separated from the more public entrance hall and living room by a solid, defining door, is a hall from which open the bedrooms.

To blend the house into the surrounding woodland, and to make it appear actually to have grown right out of the hill-top, the exterior walls were built of warm, red-brown Redwood. Instead of masking the natural beauty of the wood with paint, the color was instead heightened by a coating of linseed oil.

Outside, and inside, the little house is simple and friendly. High on top of its hill, it yet holds a warm, sunken, hide-away. Living in it is, of course, lots of fun.

Shutters "dress-up" all about the house

[*Continued from page 20*]

hung in frames at windows to shut out uninteresting view beyond. Screens may be made of them if they are hinged together, and of course, if you can do the work yourself, you can achieve the same effect you would obtain through the purchase of a new screen—at a minimum cost.

As if to prove that there is nothing new under the sun, new inside shutters resembling almost exactly those of the houses of the "gingerbread" era have been used by William Wilson Wurster, a San Francisco architect, behind the glass of a Dutch door. The shutters in pairs may be opened or closed in order to regulate the amount of light needed within.

Outside the house, shutters are now being used in garage doors and as garden gates. Mrs. Joseph Simon of Oakland, California, finds a shutter gate ideal as an entrance from the street into her enclosed garden and brick tiled patio. It makes a central point of interest between her whitewashed brick wall and her garage doors which front on the street.

In the home of Professor and Mrs. Gerald Marsh of Berkeley, California, the shutter doors in the garage make the approach from the street one to attract your immediate interest. Also, in the home of Mr. and Mrs. T. G. Hughes in the same city, an especially pleasing effect has been achieved by "dressing up" the garage doors with shutters and a scalloped border.

If you have a good home craftsman about your house, by all means start on a still hunt for used inside or outside shutters which you may turn over to him for use in lifting out of the doldrums that room which has bothered you. But in new construction, shutter effects are best obtained by allowing your architect to place his order with mill men who will turn out just the right door for the place in which you propose to use it. The cost is almost twice that of ordinary equipment, but the result obtained will be so refreshingly new that you will want to consider other short-cuts and economies in order to make it possible.

Camp spirit at home

[*Continued from page 45*]

3. Is there intelligent coöperation?
4. Is there emotional stability?
5. Is there opportunity for developing a sense of responsibility?
6. Is there a feeling of hospitality and sociability?
7. Do you speak courteously?
8. Has each child a daily task? Do you rotate the tasks?
9. Have you a none too strict but definite and well-established routine?
10. Does your routine include opportunities for self-expression and creative activity?

Let two months at camp be a twelve months investment, freeing the children's spirits from too much parental domination. Make it an investment for greater freedom and happiness for the entire family throughout the year. Perhaps if your child is happy at camp and sulky at home, you may find the solution to your problem in your own candid answer to the camp director's excellent home questionnaire.

Why bother with Sleeping Aids

What you really need is the right kind of Mattress

TOSS AND TURN . . . Toss and twist.

When that happens, what do you do about it? Do you have to fix a hot drink before you can relax? Or have you reached the point where you secretly resort to sedatives? Or do you just suffer?

More than five million dollars will be spent this year on artificial aids to what should be the most natural thing in the world—sleep!

The wrong cause usually blamed

Perhaps you blame your coffee for your sleeplessness. Or your nerves. Or your work. The last thing most people think of blaming is their mattress!

Thousands "fight" their mattresses

If you are not really ill and still have trouble sleeping—you are probably one of the thousands of mattress "fighters."

If your mattress is too hard or too soft, or lumpy, you fight it every time you turn. Your muscles have to work to maintain each new position you take.

No wonder if it seems to take forever to get to sleep! It's not strange if you wake nervously exhausted!

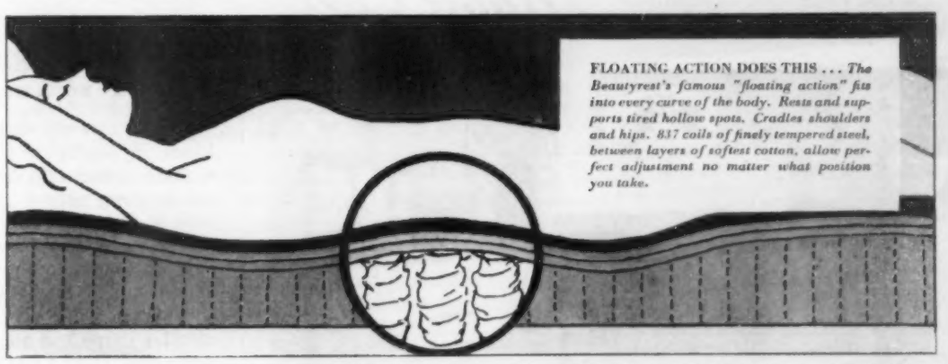
Sleeping aids won't reach the root of your problem. What you need is a mattress scientifically designed for sleep.

The Simmons Beautyrest Mattress is scientifically built for natural sleep. Its floating-action springs allow you to turn, assume the 20-45 different positions a sleeper takes—without effort, *without waking.*

No part of you is conscious of pressure or resistance, because each of its 837 separate coils adjusts gently and instantly to your weight at the spot of contact. On the floating-action springs of a Simmons Beautyrest, you "float" off into *natural* slumber—every muscle at rest, every nerve relaxed.

Find out how wonderful it is. Buy a Beautyrest—its cost is only 2¼¢ a night—and learn to sleep naturally—all night. Simmons Company, 222 North Bank Drive, Chicago. New York, San Francisco, Atlanta, Los Angeles, Dallas, Seattle, Kansas City.

• The famous Beautyrest construction is obtainable also in a hair mattress, $59.50. Other Simmons products are Deepsleep and Slumber King mattresses, The Ace and other springs.



FLOATING ACTION DOES THIS . . . *The Beautyrest's famous "floating action" fits into every curve of the body. Rests and supports tired hollow spots. Cradles shoulders and hips. 837 coils of finely tempered steel, between layers of softest cotton, allow perfect adjustment no matter what position you take.*

THE BEST PRESCRIPTION FOR A GOOD NIGHT'S SLEEP

SIMMONS *Beautyrest*

WORLD'S LARGEST MAKERS OF BEDS, SPRINGS, MATTRESSES, STUDIO COUCHES, METAL FURNITURE

YOU, TOO, CAN AFFORD MODERN GAS COOKING SERVICE

• "I replaced my old-fashioned range with a new Magic Chef gas range for the same reasons we bought a new car—I wanted new style and beauty, new comfort, higher speed, easier operation, better performance and greater economy. And it has proved the best investment I ever made because it not only gave me all those things but it paid big dividends in precious hours of new leisure, and glorious afternoons of freedom from kitchen routine. I honestly feel that no woman can afford to do without the advantages of Magic Chef better modern gas cooking service."

That includes you. Go to your gas company or Red Wheel dealer's store and ask to see Magic Chef demonstrated. In the complete line, there's sure to be a model to meet your requirements in style, size, finish and price. Write for the free folder describing the newest Magic Chef series. Address American Stove Company, Department H, 250 Chouteau Ave., St. Louis, Mo.

AMERICAN STOVE COMPANY
Boston • New York • Atlanta • Cleveland
Chicago • St. Louis • Philadelphia
San Francisco • Los Angeles

Patents Pending

MAGIC CHEF SERIES 2700
A moderately priced series with many unique and modern new features. These include "Skyscraper" Construction, Divided Cooking Top, Semi-Direct Action High Speed Oven, Swing-Out Broiler, Combination Condiment Shelf and Light Shade. Also standard Magic Chef features.

•

MAGIC CHEF FEATURES
MAGIC CHEF TOP BURNERS—Give a thousand even heats. Will not clog or corrode.
MAGIC CHEF AUTOMATIC TOP BURNER LIGHTERS.
SANITARY HIGH BURNER TRAYS.
RED WHEEL LORAIN OVEN REGULATOR—Cooks and bakes unattended.
FULLY INSULATED—Keeps kitchen cooler. Saves gas.
GRID-PAN BROILER—Two-piece with removable grid, porcelain enameled.*
MINUTE MINDER.
GRAYSON COOKING CLOCK, TELECHRON MOTORED (Extra charge).
*MONEL METAL for Work Top and Broiler Grid (Extra charge)—Modern, stainless, easy to clean, noiseless, durable.

Cook with Gas • The Modern Fuel
For Greater Speed, Safety, Comfort, Cleanliness, Dependability.

• • •

Where gas main service is not available, Pyrofax tank gas service may be obtained anywhere east of the Rockies.

TO MODERNIZE YOUR KITCHEN • START WITH THE GAS RANGE

LOOK FOR THE RED WHEEL WHEN YOU BUY A

Magic Chef
AMERICAN STOVE COMPANY
GAS RANGE

Working with aspic

[Continued from page 571

spoonful of plain gelatin that has been soaked in a tablespoonful of cold water. If more aspic is needed the recipe may be doubled.

Working with aspic, there is so much chance for individuality and so much chance to air one's imag'nation. When one has once started, the designs work themselves out and the same dish never looks alike twice, so it is as much of a thrill for the worker as for the consumer to see just how it will turn out. To set down all the different meat and vegetable combinations would be to fill a book. Every woman has pet combinations that can be used. There are so many pretty vegetable salads. Picture, for instance, choice stalks of canned asparagus molded so that they will stand upright in a bowl of aspic, and garnished with rings of green pepper and stars of pimiento; or small molds of finely shredded cabbage flecked with red and green peppers.

Lamb Mold

4 cupfuls finely minced cooked lamb
1 cupful cooked green peas
Cooked carrots and mint leaves for garnish (parsley or watercress may be used instead of mint leaves if desired)
1 package aspic, prepared according to instructions on package

Pour a few tablespoonfuls prepared aspic into mold. Let cool until partially set. Arrange garnish of carrots and mint leaves. Mix lamb and peas and pack mixture loosely into mold. Fill mold with aspic to cover the top. Serve with watercress.

Tongue in Aspic

1 calf's tongue
1 carrot, sliced
1 stalk celery
1 small onion, sliced
1 small green pepper, chopped
1 sprig parsley
1 bay leaf
Cooked vegetables for garnish: carrots, beets, peas, and thin slices cucumber pickle
1 package aspic, prepared according to instructions on package

Select a good calf's tongue. Place in saucepan with enough water to cover, add carrot, celery, onion, green pepper, parsley, and bay leaf and cook until tender. When it is done, remove roots and skin of tongue and pack it in a round pan or bowl small enough so that it will curve around in circular shape and hold this shape when cool. Pour a few tablespoonfuls of aspic into the mold and let cool until partially set. Arrange a garnish of the cooked vegetables and pickle. Allow this to cool and then set in the tongue and fill the mold with aspic. This should be chilled for 2 hours before serving.

Raw Vegetable Salad

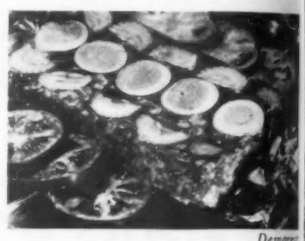
½ cupful shredded cabbage
½ cupful shredded carrots
½ cupful chopped celery
½ cupful chopped radishes
1 small green pepper, chopped
½ teaspoonful onion juice
1 package aspic, prepared according to instructions on package

Pack vegetables loosely in ring mold and pour in dissolved aspic until top is well covered. Chill until set and serve on bed of lettuce. Serve with mayonnaise or prepared salad dressing.

Stuffed Tomatoes in Aspic

6 medium sized tomatoes
2 cupfuls chopped chicken
½ cupful chopped celery
3 small sweet pickles, chopped
1 package aspic, prepared according to instructions on package

Cut thin layer from top of each tomato and scoop pulp out carefully. Sprinkle cavity with salt, then turn tomatoes upside down and let them drain for 15-20 minutes. Fill with chicken, celery, and pickle which has been mixed together. Set the stuffed tomatoes in mold and pour in aspic until mold is filled enough to cover the tops and thus hold in the filling when mold is reversed. Serve on bed of endive.



Demarest

Molded Veal Loaf

2 cupfuls chopped veal
½ cupful chopped celery
¼ cupful chopped green pepper
1 package aspic, prepared according to instructions on package
Sliced hard boiled eggs and sliced cucumbers for garnish

Mix together the veal, celery, and green pepper. Pour a few tablespoonfuls of prepared aspic into mold. Let cool until partially set. Arrange garnish of eggs and cucumbers and allow to set. Pack veal mixture into mold lightly and pour in aspic until it covers top of meat. Unmold and serve in half inch slices.

Cooked Vegetable Salad

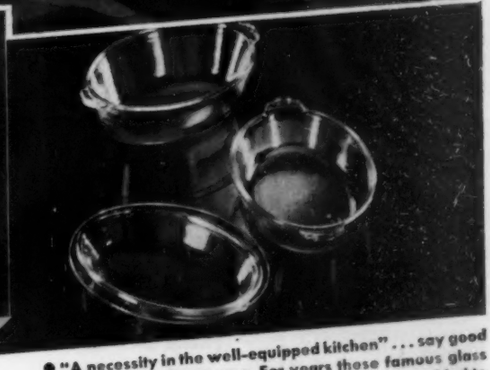
1 cupful cooked string beans
1 cupful diced cooked carrots
½ cupful diced cooked beets
1 cupful cooked green peas
½ cupful cooked asparagus, cut into ½ inch pieces
2 tablespoonfuls tarragon vinegar
1 package aspic, prepared according to directions on package

Prepare aspic and add to it the tarragon vinegar. Mix vegetables, pack loosely into mold and fill with aspic. Serve when set with mayonnaise or French dressing.

NO "PAN TASTE"

● Fry bacon and eggs in this glass frying pan that comes right to the table. It never pits or buckles. Has no stale taste or odor.

● Special introductory offer on new PYREX Flamewarel Frying pan, 1-qt. and 1½-qt. saucepans with chrome-plated handle. Handle is detachable and fits all three dishes. Attractively boxed. All for $2.65.



● "A necessity in the well-equipped kitchen" . . . say good cooks, of Pyrex Ovenware. For years these famous glass baking dishes have made cooking pleasanter . . . added to the appearance and flavor of food . . . and reduced dish-washing and fuel costs. To be sure you get the genuine Pyrex Ware, look for the PYREX Trademark when you buy. 1½-qt. and 1-qt. oval bakers with flat utility cover which fits either dish, giving choice of two casseroles. Attractively boxed, $1.85.

STEW rhubarb, tomatoes . . . boil spinach and asparagus in this clear glass saucepan. No metallic "pan taste" will spoil their true flavor.

Boil eggs or potatoes. There will be no black stain to scrub and scour.

For there is no "chemical action" when you cook in Pyrex Flameware. Fresh vegetables retain their juicy, natural flavor.

You will save steps and dishwashing with this modern way of cooking. Make one utensil do the work of three. You can cook, serve and store in the same sparkling dish.

These glass saucepans never grow shabby. No dents or tarnish spoil their beauty. After years of service they will still look bright and new.

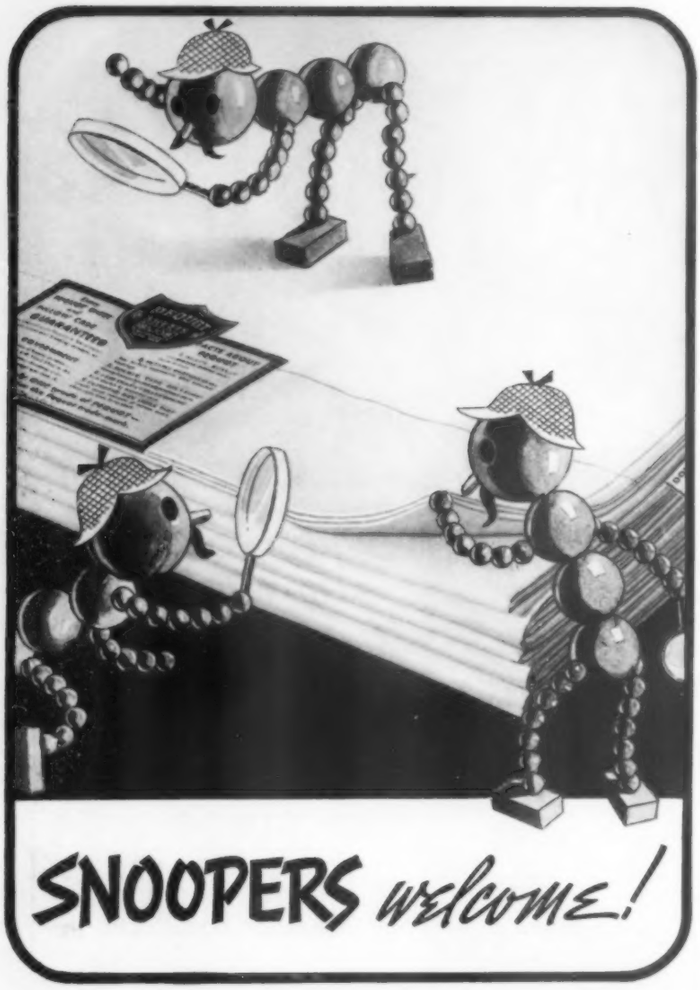
Pyrex Brand Flameware Saucepans and Frying Pan are equipped with removable handles. They snap off and on in a jiffy. Food stays hot longer when served in the glass dish in which it was cooked. Then leftovers go straight to the icebox in the same non-porous dish.

Saucepans come in two sizes: 1-qt. size, 95¢; 1½-qt. size, $1.25. Pyrex Ovenware covers to fit . . . 35¢ and 40¢. The 7" frying pan costs 75¢.

A small flame design on each dish identifies Pyrex Flameware. It carries a one-year replacement offer. Corning Glass Works, Corning, N. Y.

PYREX – FLAMEWARE
(FOR TOP-OF-STOVE USE)

T. M. Reg. U. S. Pat. Off.



SNOOPERS *welcome!*

COME ON, you Sherlock Holmeses! Sceptics, analyzers, and folks from Missouri... Pequot sheets bid you all welcome!

The more exacting you are... the more you demand *certainty* of superior quality... the better for both of us!

So many impartial tests have proved Pequot superiority, that there's no question what *your* experience will be. Pequot will give you more than your money's worth!

It is a tremendous convenience to know that fact when you buy sheets. You need not try to analyze confusing specifications, or apply clumsy rule-of-thumb tests in the store. All you need to do is look for the Pequot shield label, and buy the sheets that bear it. You'll be getting *more* than the guarantee states: more wear, more comfort, more satisfaction. The experience of four generations of housewives, all over America, has proved it.

And see, below, all the *extra* values Pequot gives you at no extra cost! Double tape selvages—size index tabs—quality guarantee! When you go sheet-shopping—be smart. Insist on Pequots!

Pequot Mills, Salem, Massachusetts.

Copyright 1936 by Pequot Mills, Salem, Mass.

These EXTRA values—at no extra cost!

Quality Guarantee *(below)* This label states in plain English that every Pequot *exceeds* U. S. Gov't specifications.

Double Tape Selvage... two rows of reinforcement down each edge of a Pequot sheet give extra strength, smart appearance, permanent identification. (Registered U. S. Patent Office.)

Quick-Pick Tabs... Pequot alone has permanent projecting width-showing tabs that help you select the right sheets from your shelves in a *jiffy*. (Pat.)

No Confusion. *(At right)* There is only *one* grade of Pequot sheet. Sold only under the shield-shaped label.

PEQUOT *Sheets and Pillow Cases*

How do you shop for a good night's sleep?

[*Continued from page 34*]

on it. Two factors which contribute as much to the beauty of the sheet as to its durability are the kind of yarn used and the kind of weaving done. If the yarn stands up occasionally in bumpy knots, the sheet will not be as practical as one which is even and does not have alternating thick and thin places in it, or broken, split, and missing yarns. Many of the flaws of weaving or poor yarn also become apparent when the sheet is held up to the light.

Since there are few things more annoying than attempting to make a bed with sheets which are obstinately too short or too narrow, Mrs. Neal pointed out that most home economists agree that the most practical length for a sheet is 108 inches; in width fifty-four inches is desirable for a cot, sixty-three for a single, seventy-two inches for a three quarter, or eighty-one inches for a double bed. Pillowcases should be two inches wider and ten inches longer than the pillow to cover it.

In wool blankets, much the same rules and precautionary measures are concerned in wise buying as in sheets. Similar to the process of sizing used in sheets, sometimes small bits of wool from the napping machine are put into the poorer quality blankets to cover up the poor structure of the cloth. Later these small bits of wool are apt to come out and leave a bare, unfinished surface. To guard against such a possibility, it was suggested that the wool be rubbed and brushed to see whether tiny clumps of wool brush out, and to look carefully at the weave of the blanket to see whether it is firm and evenly woven.

The nap of the blanket is an almost indispensable feature however, if warmth is desired, for it creates more air space and hence holds the heat better, but the nap should be obtained from the long fibers themselves being brushed up, not merely pieces of wool transplanted into a poor article.

There are three grades of blankets which may be selected: wool, wool and cotton combined, or all cotton, and of the three, all-wool blankets of course take warmth precedence. The fact that a blanket is advertised as being part wool, however, Mrs. Neal emphasized, does not necessarily mean that it is any warmer than an all-cotton content, for from 20 to 25% wool is required to give cotton-wool blankets any additional warmth over cotton. A small per cent of cotton even in the all-wool is desirable, for it keeps the wool from shrinking. Often cotton and wool mixtures are stronger than low-grade all-wool and will launder better, since there is less shrinkage.

With the possibility of shrinkage in such an animal fiber as wool, meticulously careful laundering becomes essential. The best method of washing wool, Mrs. Neal outlines as this: "Have plenty of luke warm soapy water and 'suds' the woolen up and down through it. Never wash anything wool at a high temperature for the fibers become brittle and lose resilience." Neither should they be subjected to rubbing or wringing; instead the water

Here are more cedar chests for bedding, designed to go with other kinds of furniture. The Ferguson chest at the top comes in mahogany, maple or walnut. The modern style below, in walnut, has an ingeniously hinged tray inside. Caswell-Runyan Co.

The modern, inlaid flooring

ADHESIVE SEALEX LINOLEUM

TRADEMARK REGISTERED

beautiful... perfectly smooth and sanitary ... extra long-wearing

THE ARCHITECT SAID...—"and for the kitchen floor I have specified the new Adhesive Sealex Linoleum. It has a perfectly smooth surface with no cracks and crevices to catch dirt—exceptionally sanitary and easy to clean. And the factory-applied adhesive on the back gives a stronger, extra long-wearing installation."

Everything that makes this modern kitchen beautiful makes it superlatively easy to clean, too. Built-in equipment, without legs to clean around. Washable walls of Sealex Wall-Covering No. 1124. Above all, the lovely floor and counter tops of Adhesive Sealex Linoleum—smooth and sanitary, like a china plate! The pattern is "Nite," No. A7388.

Built for beauty and extra long life, is this modern, inlaid floor—Adhesive Sealex Linoleum!

The perfect smoothness—which makes this linoleum so sanitary and easy to clean—also makes it specially wear-resisting.

Still more important, Adhesive Sealex Linoleum insures you a stronger, more durable installation. Why? It is the only inlaid linoleum with *adhesive on the back!* This protects you, automatically, from the use of inferior cements, which often permit linoleum to pull loose in a short time. And this special adhesive is unusually strong. It is applied at the factory under pressure with absolute evenness. So, every square inch of the linoleum grips your floor like a vise.

Then, too, Adhesive Sealex Linoleum is laid on any smooth, dry floor without felt lining. Naturally, this saves time. A floor is ready for use in 2 to 3 hours!* Saves money, too—up to 20% of the cost of a finished job.

See this patented** inlaid linoleum—with its adhesive back and beautiful, *smooth* patterns at your dealer's. Many smart designs—not only new texture effects but gay tiles and richly marbleized Veltones. Go today!

**Estimate based on average floor of 15 sq. yds.* ***Patent 1,970,503.*

SEND 10c to Congoleum-Nairn Inc., Kearny, N. J., for our new 20-page decorating book, "Building Color Schemes from the Floor." 20 illustrations in full color, showing smart interiors that may be achieved with Sealex Linoleum Floors. Many rooms also feature the permanent walls of Sealex Wall-Covering.

ADHESIVE SEALEX LINOLEUM

The modern Inlaid Linoleum made by Congoleum-Nairn Inc... worlds largest manufacturer of smooth-surface floor-covering

CARRARA WALLS *bring new youth, gayety and beauty to this bathroom. The room is 9 ft. long, 7 ft. 6 in. high, 5 ft. 10 in. wide, plus a tub recess 2 ft. 8 in. deep and 5 ft. in length. You can buy White Carrara Walls, exactly of the type and area required for the bathroom shown here, for $10.86 per month over 36 months, or a few cents more or less per month, depending on the location of your home. Note the striking effect achieved by the use of the handsome mirror-walls over the wash bowls. Ceiling is finished in a harmonious shade of quick-drying Wallhide Paint.*

$10.86 A MONTH

[FOR THIRTY – SIX MONTHS]

...will duplicate these Lovely Carrara Walls in the Bathroom of a Chicago Home owner!

And in your bathroom, too, for a few cents per month more or less, depending upon the location of your home.

WHAT a small price to pay for remodeling your bathroom or kitchen . . . for polished reflective walls in tasteful, mellow color-tones . . . for the easy cleaning which Carrara Walls offer . . . for the satisfaction of knowing your bathroom or kitchen will be permanently beautiful and useful!

And this low price may easily be even lower. Perhaps your bathroom is smaller than the one pictured here. Perhaps you want a room less sumptuous-looking. Or perhaps a wainscot of Carrara extending only part way up the wall will suit your purposes. In any of these cases, the price quoted would be decreased. We invite you to write for complete details of the Pittsburgh Time Payment Plan, and for our brochure "Personality Bathrooms and Character Kitchens." Address Pittsburgh Plate Glass Company, 2291-B Grant Bldg., Pittsburgh, Pa.

CARRARA

THE MODERN STRUCTURAL GLASS

Paint | PITTSBURGH PLATE GLASS COMPANY | Glass

Listen to the Music You Love, rendered by the Pittsburgh Symphony Orchestra and distinguished guest artists every Sunday from 2:00 to 2:45 P. M., E. S. T., over Columbia Network and associated stations.

should be squeezed out and the fabric shaken gently and shaped while drying. Before it is quite dry the nap should be brushed up carefully to keep it from becoming matted. Care should also be taken when blankets are packed, that they have plenty of space, for, if pressed tightly, they will become hard and the meshes which retain air and give them their warmth will close up."

In selecting comforters, Mrs. Neal suggested, resilience and buoyancy are important rather than heaviness. They may be tested by putting one hand on top and the other on the bottom and pressing. The amount that it can be compressed and speed with which it returns to its original shape is the criterion by which one may judge. And if it does not spring back into shape when new, then it most assuredly will not after it has been used.

The care and feeding of books

[Continued from page 43]

warm water and a teaspoonful of glycerin, will work wonders when periodically applied with a soft sponge. And so, for the matter of that, will two cents worth of vaseline, applied, primitively enough, with a forefinger. The patented applications are also numerous, handily available, and really quite inexpensive.

Concerning *certain* book perils, of course, no advice can be offered. I refer to such bibliophobes as small boys, house-maids, and puppies. With these the homeowner must cope in his own special manner, preferably lethal. There are, however, a few general observations to be made, as follows:

It is not a good idea to cut the pages of a book with a hairpin, a lead pencil, or your left thumb. Paper cutters are available from a nickel upward.

Books which are removed from the shelves by grasping the top of the backstrip and yanking, soon, sad to say, do not have any backstrip to yank.

It is inadvisable to wedge volumes so tightly in the shelves that no one of them can be removed without hydraulic pressure.

Of the many methods of picking up books, the poorest yet devised is by one corner.

While the small wiggly creatures called silverfish are biologically very interesting, they add little to a library.

And even when books have gotten very dusty, it is injudicious to attempt cleaning them by clapping them vigorously together, as though they were cymbals.

Designed by Shull Lumber Co.

A rejuvenated basement

After determining where there is an appropriate place for a recreation room in the unused cellar, the next question is what plan should be followed, and what would be the most suitable kind of material for the job. This has been answered most admirably in the home of Clarence J. O'Brien, Bala-Cynwyd, Pa.

For a number of years Mr. and Mrs. O'Brien had one of the few basement recreation rooms in actual use. Side walls were lath and plaster with cream colored paint. Ceiling was the same, floor 2½" yellow pine. Changes in this layout were both necessary and desirable. All the flooring and sleepers were removed as well as several inches of dirt. Long leaf yellow pine sleepers treated with No-D-K were then installed, over which plank type oak flooring, with its inherent character, dignity and charm, was placed. This served merely as a foundation of what was to follow. Ideas ran rampant, but settled slowly and surely upon what has now developed into a most comfortable recreation room and deserves its pet name of "Little Paradise."

Both side walls and ceiling were lined with pecky-cypress, the ceiling boards being tongued and grooved with a slightly rounded joint. On the side walls both edges of the boards were worked to a cove and where these joined a half round moulding was used to cover the joint. This was made wide enough to allow for contraction and expansion. What was once a network of heat and water pipes is now a series of interesting beams. The water meter is concealed in the back of what in modern times might be termed a synthetic mantel and fireplace, beautiful, but giving no heat. The electric meter, as well as shut-off valves and other usual basement appurtenances, are enclosed in "dummy" cabinets. Now we come to the windows. Since the entire room is below the ground level, the windows, of course, open into areaways. Mr. O'Brien, who is head of the O'Brien Machinery Company of Philadelphia, worked out the novel scheme of installing some of his exhaust fans, which pull out surplus smoke (always a result of happy times). To camouflage the presence of these fans, folding doors were installed and, of course, were built of pecky cypress. In the upper half of these doors circles were cut, back of which were placed, on silver leaf, the silhouettes of the O'Brien family. While on the subject of silhouettes, let us add that the beams which you see projecting from the ceiling serve a very useful purpose. On these are placed silhouettes of the many friends of the O'Briens. They expect to add others to this list as time goes on. Along the side wall are a number of wood brackets, on the face of which are reproductions of the early American oil lamp with a partially frosted chimney. These, with a number of colorful floor lamps, give light when really needed for bridge and other purposes, but for effect there is something more intriguing, an angular bracket back of the upright one, as well as several electric bulbs operated by a toggle switch under it.

The mantel is very simply and tastefully decorated. A hammered brass platter forms the center piece with reproductions of early glass and brass chimney lamps to the right and left. Bowls of ivy balance the ensemble. A built-in bench at the left is smothered with colorful cushions, while a handmade rag rug adorns the floor in front of the fireplace. A deer head, pheasant, and animal skins on the walls add to the general harmony. Window drapes and rugs of cheerful colors make the room inviting.

Note: "29 Ways to Plan a Basement" published by the Iron Fireman Mfg. Co. of Portland, Oregon; and "The Cellar Reborn" published by the American Radiator Company, 40 West 40th Street, New York City, are both free for the asking. If you are planning to use your basement for purposes no more gainful but pleasanter than laundry and storage, by all means write for them. Please send inquiries direct—not to us. We have only one copy of each—and we won't give them up.

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Building beauty into an old home

How a fifteen-year old house in Cleveland, architecturally sound in design but out of date in certain major aspects, was modernized.—WILLIAM N. BAYLESS

SPURRED by the Federal Housing Program, many old homes are now being renovated—ranging from merely minor alterations, all the way to modernizing from "top to toe," inside and out. An unusual project of this kind, recently completed, is the story of "renovizing" the home of Mr. and Mrs. William N. Bayless on Riverside Drive, Cleveland, Ohio—a job that set out to be a simple addition of a breakfast room and the enlarging of one bedroom, but ended with almost re-designing the house—inside and out.

Mr. Bayless, confined to his bed for four weeks at home, after a hospital operation, was just recovering to a point where he could receive visitors. One afternoon about two o'clock the telephone rang. His wife answered it. "It is Mr. Bloodgood Tuttle, the architect," she said to her husband, cupping her hand over the receiver. "Bloodgood Tuttle! What does he want?"

Goodnow

View of exterior of house after remodeling. This shows the new colonial vestibule built on the front of the house; also enlargement of the master bedroom by extending it out over the sunroom. At right: Before remodeling

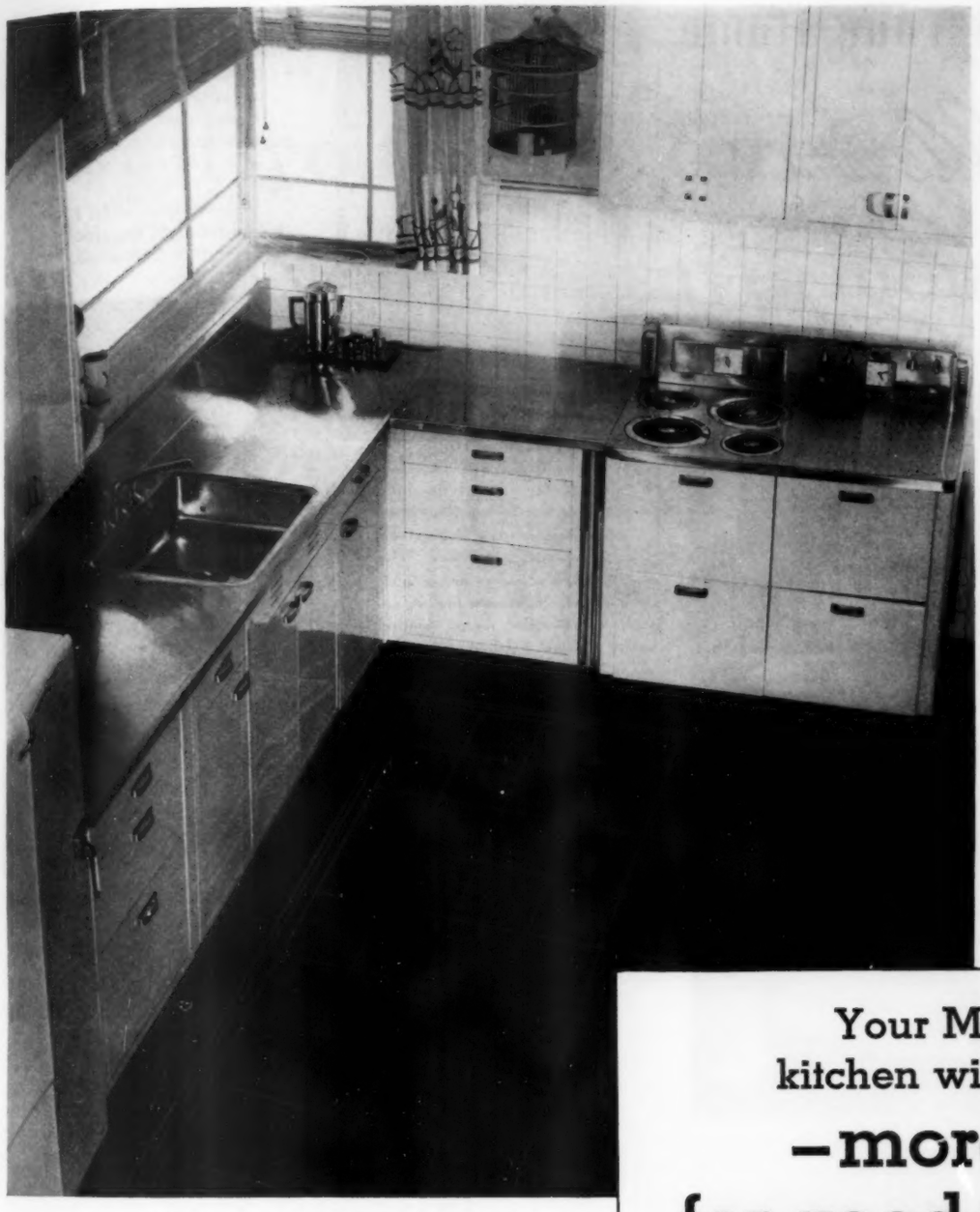
Front vestibule painted white, door, antique of bottle green. Fan-light transom above; iron railing painted green. Coat closets occupy each side of the interior of this vestibule

"Says he would like to talk to us about our intention of renovizing our house," she replied.

"News travels fast! Wonder how he heard about it?"

"Well," she surmised, "You remember we did attend that home owners' meeting at The Builders Exchange, where he spoke—and we went up and met him after his address."

"Yeah—and I remember now I did mention to him something about dropping out some time to look over the house. Tell him to come over at his convenience."



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A corner of the new breakfast room showing one of the little corner niches or recesses fitted with triangular glass shelves and hidden electric light above. The walls of these niches are painted vermilion. Right: view looking into new breakfast room, showing bay window overlooking garden

New part of the master bedroom after extending it out over the sunroom. The room, now almost doubled in size, is more comfortable

"Well," she said, "I was thinking of this *front* room where my husband is. As you see, it has a lovely view overlooking Rocky River valley across the street."

"I see," said Mr. Tuttle. "You mean—increasing the area of the room by building it out at the end?"

"Yes—by extending it out over the sunroom at the side."

Mr. Tuttle demurred. "A great many home owners," he explained, "are now having the master's bedroom at the *rear* of the house. That removes it further from the traffic noises of the street. Why not enlarge one of your back rooms instead?"

"But this view over the valley."

"That will be compensated for by the rear view overlooking your garden," answered the architect.

"But we will then be also looking at the backyards and garages of our neighbors," protested Mrs. Bayless.

"I have a plan to prevent that with a row of Boll Poplars across the rear of your garden, which I will explain later. Besides," he added, "selecting the *rear* room for enlargement will mean that the necessary extension over the sunroom can be set back a little from the front of the house—which in itself will certainly be architecturally more pleasing."

"But," she countered, "we don't need an architect for our little job."

"Don't you remember one of those speakers at that meeting said never to make major structural changes in your house without consulting an architect? Let him come, if he wants to."

So Mrs. Bayless turned to the phone—"If you would like to come, Mr. Tuttle, we will be glad to see you."

So, the architect arrived and was taken upstairs where Mr. Bayless lay propped up in bed. For the rest of the afternoon, a most interesting discussion ensued. Mrs. Bayless explained her ideas for a very modest program of changes—enlarging one of the bedrooms, more closet space, and the addition of a breakfast room on the first floor, looking out over the garden in the back.

"What bedroom do you want to enlarge?" asked Mr. Tuttle.

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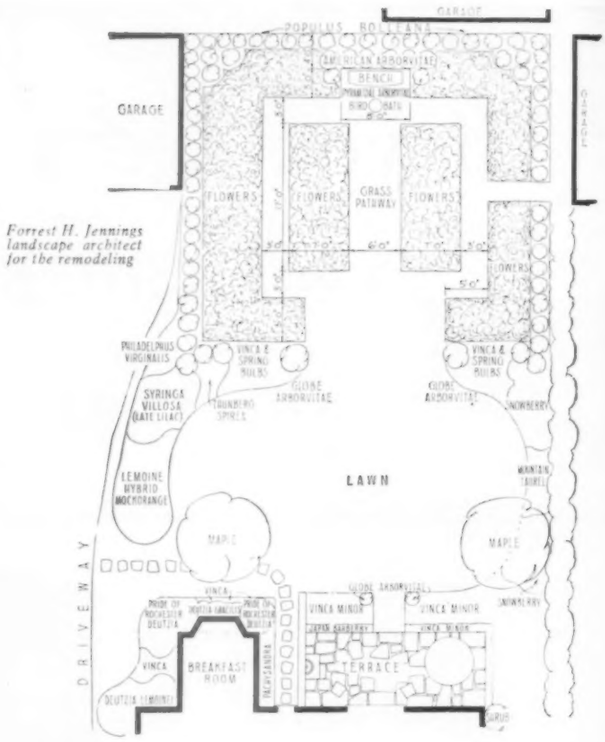

Forrest H. Jennings landscape architect for the remodeling

"And now," he concluded, "I think before we discuss this further, that I had better look over the house thoroughly."

In answer to a question as to cost, he estimated an approximate figure that was about what the Baylesses wanted to put into it—and quoted his own fee as ten per cent of the cost of the work.

Taking his hat and coat and arising to leave, he said, "I will send my draftsman out to make exact measurements and will then submit blue prints for your approval. At that time, I would like to suggest a few other improvements that I think you would like."

"For instance?" inquired Mr. Bayless.

"Well, I would suggest adding a white Colonial vestibule or entry way at the front door, with coat closets on both sides."

"I'll like that!" exclaimed Mrs. Bayless.

"You will," Mr. Tuttle smiled, "and it will markedly improve the façade of the house. Then," he continued, "you can increase both light and beauty in your living room by enlarging that small window space in the rear wall and putting French doors there—opening out on a flagstone terrace, to extend across the back of the house—raised about three feet to be level with the doors, and overlooking your garden."

"That would be great," said Mr. Bayless, "sitting out there in the afternoon under one of those gay umbrellas, and at night with nothing but the stars above you."

"And," added the architect, "a wall at one end of the terrace would help to give the English walled-garden effect. I should say that should be a brick wall about six feet high and painted white."

"I think I shall figure on a stone lion's head inset in the wall, for a little fountain," he continued thoughtfully. "Out of the lion's mouth would flow a small

A view of the new terrace showing the paving—flagstones in odd shapes with bent lawn grass growing between stone steps. The windows shown are in the sunroom

jet of water, falling into a pool below in which you can put fish."

"Then your kitchen," turning to Mrs. Bayless, "needs some bringing up to date in shelf space and equipment. It should be modernized throughout." Mrs. Bayless was interested at once.

"Your kitchen sink is antiquated. You need a modern, labor-saving one with a seamless linoleum drainboard, and enclosed cupboards underneath. I also suggest the new flush doors on your overhead cupboards. A built-in electric refrigerator will save you steps; and a hood or dome over the stove, equipped with an electric exhaust fan above, would draw off steam and cooking odors and also keep the kitchen noticeably cooler on hot summer days. Then I suggest modernistic lighting fixtures and a color scheme of white, blue, and chromium."

"But," hesitated Mrs. Bayless, "all that modernism in a *Colonial* type home?"

"Remember, we're talking about the *kitchen*," replied Mr. Tuttle. "The homes of today may have modern kitchens no matter what the type of the house."

"But just a minute," cautioned Mr. Bayless; "what about the cost of all this?"

"I will, of course, get you an estimate in advance—when I have made up my plans and specifications. Then you can consider them at your leisure."

The kitchen has a new sink and black linoleum drain-board bound with bright chromium strips

When the plans and specifications were submitted, Mr. and Mrs. Bayless examined the blue prints with an interest that rapidly grew into appreciation and delight.

"Look—he's giving me two big closets in the larger bedroom, instead of one!" Mrs. Bayless enthused.

"And this isn't the usual dinky breakfast nook—it's a real breakfast room," observed Mr. Bayless, putting his finger on that spot.

"And it has a bay window, overlooking the garden," added his wife.

"Great! And a sun deck above it."

So the blue prints were eventually turned over to three building contractors for competitive bids. The resulting cost figures were something of a shock.

"But we must remember," reminded Mrs. Bayless, "that the lower estimate of Mr. Tuttle covered only our original idea of enlarging a bedroom and adding the breakfast room. But these plans practically make over our house."

"And *how!* That'll cost us a pile of 'jack'."

In the end, the job was awarded to one of the contractors, Mr. Alfred Hoagland—not the lowest bidder but the one in whom they had the greatest confidence. And it was placed on a cost plus basis—not on a flat figure. So the work was finally gotten under way and proceeded apace. In about three months the job was completed—and the Bayless family was more than delighted with the results.

Beginning at the front and proceeding back through house and garden, many interesting changes and additions transformed the Bayless home under the expert guidance of the architect and the craftsmanship of the contractor:

In the front yard, a straight brick walk formerly led directly out to the street. This was torn up and a new brick walk built, curving over to the side and into the driveway. This markedly improved the front lawn by providing a spacious expanse of greensward with the turf unbroken by a walk.

Then, as intimated above, a new entrance-way was built on the front of the house so that visitors need not step from the front porch directly into the living room as before. This portico or vestibule is Colonial in design with a coat closet on each side. The front door is a paneled Colonial design of old and distinguished pattern, surmounted by a fan transom, as in olden times. This vestibule is painted white, and the door an antique bottle green. Curving down each side of the brick front steps is a thin

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iron railing, painted green to match, and winding into a graceful coil at the bottom.

In the living room, not a great deal was changed. The mantel now has a few touches of added beauty—the bricks of it are painted white, and the interior of the fireplace black with a mixture of vinegar and lampblack, and fitted with a new Hobbs grate. A winding Colonial rail in white and mahogany now leads up the staircase to the second floor.

An opening in the rear wall of the living room was knocked out and French doors installed, leading out onto the new terrace. This terrace is made of solid earth and raised about three feet above the yard to overlook the garden; it is paved with flagstones in odd shapes, with bent lawn grass growing between. Enclosing it is a low white railing, with the posts set six feet into the ground to give stability (people can even sit on it if desired)—it is not the usual flimsy, shaky type that soon works loose.

This terrace extends more than half way across the back of the house. At the farther end is a high brick wall painted white, with trailing green vines atop. Inset in the wall is a stone lion's head, from the mouth of which flows a jet of water falling into a little pool below containing goldfish. In this wall, the appearance sought by the contractor was an antique effect; so he told the mason "not to do a very good job of laying up the brick—but have it look a little rough and uneven." So cunningly did the mason achieve this ancient garden wall effect, that he even mystified his experienced Italian helper, Joe. Joe, who had always seen his boss lay up brick with meticulous precision, watched this piece of bricklaying with astonishment.

"Whatsa matter you?" he finally said, frowning at the seemingly botched job, "are you craze?"

A commodious breakfast room was added to the back of the house, with a bay window overlooking the garden. This is fitted with French windows and the new sliding roll screens. Across each corner is a little open recess in the walls, fitted with triangular glass shelves and equipped with an unseen electric light hidden above that casts an indirect glow in these recesses.

Their walls have been painted vermilion, with window drapes and rug to match; while the floor is so dark it looks almost black. This gives the room a predominant color scheme of black and vermilion, with bone-white furniture and chrome lighting fixtures.

White bookshelves were built in the sunroom, inset in the wall, and ivory Venetian blinds were installed in all windows downstairs and in the master bedroom. New lighting fixtures were added throughout the home—the new Chase Brass line—modernistic designs in kitchen, breakfast room and bedroom; Colonial elsewhere.

Upstairs, the master bedroom overlooking the garden was greatly enlarged, as described in the foregoing pages, and two large closets added; this upper bedroom, as well as all of the first floor, has been redecorated. A sleeping porch and sun deck occupies the roof of the new breakfast room.

Description of the changes in the kitchen has been reserved for the last because Mrs. Bayless' "workshop" was *completely* modernized. The old sink was torn out and has been replaced with one of the new, modern type, efficiency sinks, in two compartments, with solid black linoleum drainboards on each side, extending clear around under the cupboards. The overhead cupboards were equipped throughout with new flush doors and chromium hardware. Enclosed cupboards were added under the sink.

Over the stove was installed a dome or hood with electric exhaust fan and hidden light; and a built-in electric refrigerator on the other side of the room. The decoration of the kitchen is now strictly modernistic throughout—white walls, an odd but engaging shade of blue on the ceiling, strips of chrome trim in cove at ceiling and baseboard, and chromium lighting fixtures.

The flower garden at the back has been completely redesigned by a landscape architect, Mr. Forrest H. Jennings. The backyard has also been given an effect of more privacy, by means of a row of Boll Poplars, set close together, around the sides and back of the garden. They look like miniature Lombardy Poplars, but are cleaner trees.

The flower beds have been laid out in a more formal effect to give new patterns of beauty and also an appearance of greater depth to the yard. This effect of greater depth has been enhanced by artificially narrowing the perspective of the central pathway leading back through the center of the garden. In other words, this pathway is wider at the front and narrows a little as it goes back, creating an illusion of greater length. At the far end of this grassy aisle or path is a "focal point," consisting of a white bench and bird bath which show up vividly against the greenery.

Thus, with the creative artistry and imagination of the architect, plus the intelligent craftsmanship of the builder in skillfully bringing these ideas to life, new patterns of restful beauty and charm will greet the eyes of Mr. and Mrs. Bayless, down the years.

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"Yes.... and why there are no scratches to catch dirt .... that's most important where food is kept"

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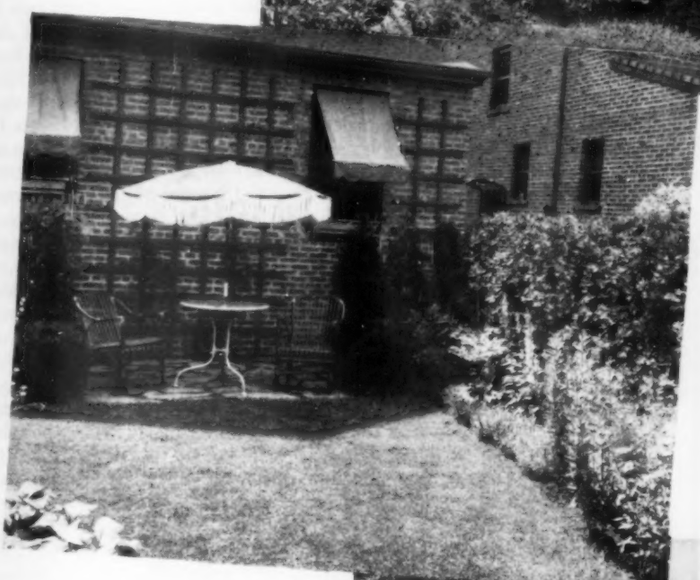
From BAD to GOOD

E. F. BLOESE

Beauty in the garden is complete unity of organization. Each detail of the landscape composition should have a relationship to every other part and detail of the landscape

P. M. Demarest



ASK the average amateur gardener what type garden he has and he will probably tell you he has a "flower garden." If you volunteer that it may be an "informal" garden, he will readily agree with you because he often putters about in it in his shirt sleeves.

When I started gardening not so many years ago, with the aid of gardening friends and landscape gardeners I came into possession of a highly formal area on one end and a distinctly informal area on the other end of my garden. I acquired a foundation planting that consisted of a number of fast growing shrubs and evergreens, no two alike, and so placed that in the shortest time possible they would entirely obscure my front windows. Having accumulated this wealth of garden material my pride knew no bounds and I was fairly certain no garden existed that could measure up to mine.

In the case of small gardens, this is the all too common experience. The nurseryman or landscape gardener is in the business of selling plant material and should hardly be expected to know very much about garden design. However, having sold the material, he will also plant it and will even undertake to lay out the entire garden. In most cases he will do a better job than could the owner, but unfortunately, not being a landscape architect, the result will leave much to be desired. This is no reflection on the nurseryman. If no planting arrangement is furnished him, and the owner does not intend to employ an architect, he will do his utmost, with his limited qualifications, to give you a satisfactory garden. Indeed, it often happens that it is highly satisfactory until the owner's taste develops, but by this time, a considerable period has elapsed which could have been utilized in the development of a well-designed, carefully planned garden.

Many veteran amateur gardeners have regaled me with stories of the beautiful gardens they have fashioned through the years, only to find on observation that these gardens were utterly lacking in unity, and embodied only a semblance of effective design. There is hardly one garden in a hundred that can stand the test of critical analysis of its design. There are but few where any

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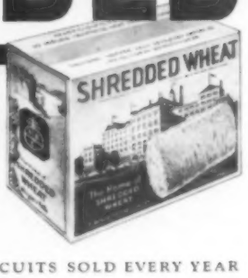
ASK FOR THE PACKAGE SHOWING THE PICTURE OF NIAGARA FALLS AND THE RED N. B. C. SEAL

SHREDDED WHEAT



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MORE THAN A BILLION SHREDDED WHEAT BISCUITS SOLD EVERY YEAR

real result has been attained in designing the garden; many, in fact, have a hodge-podge look.

Usually the garden, like Topsy, "just growed." Plant material has been placed where the owner or some member of his family thought it would look nice, and from time to time additional specimens have been installed, based on this original poor concept, one thing following another in an effort to improve the situation, which by this time is recognized as being not quite right.

One needs but to view the foundation plantings that abound to see that something is wrong, unless one is ready to concede that the foundation of the house extends approximately to the second floor windows. We still see what would otherwise be a beautiful expanse of lawn marred by a circular bed of flowers in the exact center of the grass plot. Trees and shrubs are spotted in the area in front of the house with but a hazy idea as to what such material is supposed to accomplish.

As applied to small gardens particularly, there does not seem to be much enthusiasm for anything that resembles an enclosure. Where one is attempted, usually it consists of a privet hedge, which, while better than no enclosure, on small areas, has a number of serious disadvantages. Its popularity, probably, is based on its low initial cost, yet the expense in connection with its upkeep over a period of years is perhaps greater than the cost of some of the finer enclosures. Stone or brick walls or woven fencing make good enclosures, but better still, a wall of green consisting of Hemlock, Arborvitae, or Yew.

As almost everyone who gardens has a real love for plants and flowers, it is a pity that the utmost in enjoyment and satisfaction is forever denied them because the garden upon which they spend so much time and effort is so imperfectly designed. Yet it is quite possible to achieve an exquisite effect even on a small area. Given a garden that is correctly and appropriately designed; given restraint in the use of furniture; given proper scale throughout; given just a little skill in the arrangement of the flower borders, you will have a garden that will far surpass the gardens that are everywhere in evidence.

Having, as I thought, made my garden bow in an auspicious manner and having acquired this garden that was not a garden, I had also reached the stage where I wanted to grow the world's largest Petunias, and where anything less than a ten-foot Delphinium was not worth even one spraying.

At this juncture I attended a series of lectures on garden design. These talks were eye openers indeed. I learned that my garden was little more than a conglomerate collection of plants, shrubs, and trees. After completing this and another course, as well as reading all the books I could find on the subject, I fully realized the shortcomings of not only my garden but of all those about me, and I began to travel farther and farther in an effort to find a garden that did conform to the principles of good design.

The situation in gardening seems to be no different from that in almost any sport, in that while good form produces the best results, it is not often encountered in either activity. Design might very well be called the good form of gardening and certainly is as important as is good form in sports. Just as in sports one can seldom rise above one's form, so a garden is rarely better than its design. Just as the majority of tennis players and golfers are forever hampered because of their self taught and therefore faulty strokes, so are most gardens handicapped because of lack of application of the rules of design. It is often assumed that just the natural good taste and inherent artistic sense of the garden owner is sufficient to permit him to design his garden without recourse to any authoritative source.

My interest in garden design led me to view scores of gardens that were considered better than the average and almost invariably the weakest feature was the design itself. I did find cases where some very charming effects had been achieved in portions of the garden, but most gardens, particularly from the point of view of unity, exhibited rather glaring defects in design.

Make a study of design

In my garden ramblings, especially in visiting those gardens that had won prizes in garden competitions, I found in any number of instances the owners were thoroughly familiar with and had adopted the most approved practice in connection with soil preparation and the actual growing and care of plant material. They were thorough horticulturists, but in the matter of design they were not at all well informed.

In one instance the garden owner had been producing for several years splendid perennials and annuals, but it was not until he had made a study of design, and entirely revamped his garden that he was able to compete with any degree of success. Upon doing this his garden was given the highest honor in a competition in which several thousand very fine gardens were entered.

In my own case, it was not until my garden had been transformed from a nondescript garden to one embodying real design that I was able to compete successfully

in a competition involving more than a thousand small gardens; this, despite the fact that the garden was in its infancy, every tree, shrub, and plant having been placed in it only three months before the garden was judged.

All of this, to my mind, indicates the tremendous importance of "order in the garden." I thoroughly believe if a portion of the time devoted to the planning of the garden during the winter months was spent in becoming acquainted with the rules of design and their application to the particular garden involved, that the owner's appreciation and enjoyment of the real possibilities in gardening would be enhanced.

There is no intention here to plead the cause of the landscape architect. Nevertheless, if the amateur gardener cannot for one reason or another immediately make a study of design and yet wants a well-designed garden quickly, a small fee paid to the architect for designing the garden would repay him many times in enjoyment and satisfaction. Take the matter of the confidence that ensues from knowing one's garden will pass the inspection and gain the approval of experts, rather than merely securing the approbation of friends and neighbors who are not qualified to approve or disapprove any garden. Supplement this with a study of the elements that make for effective design and the fundamental rules that enter into this feature, and one will feel he has just begun to garden. The garden will no longer be merely a place to grow plants but will become little less than a work of art. It will become a medium for artistic expression.

Fortunateiy, most gardeners have a great fondness for their very own gardens. Unfortunately, it is difficult for them to consider them objectively. A study of garden design would quickly make apparent such faults in design as might exist and would develop a tremendous urge to correct them. Such a study would open up a new gardening world and the knowledge gained would increase the amateur gardener's enthusiasm for gardening a hundred-fold.

Sour notes

(Continued from page 571)

Be sure that this cream is not too sour. Black walnuts are good in this and so are finely chopped brazil nuts. Beat the cream stiff. Keep beater, bowl, and everything connected with the whipping operation icy cold, else you'll surely have a nice little pat of butter. Add sugar slowly, beating all the time. Add flavoring and nuts and spread between layers and over top of cake.

For a tasty sandwich filling try

Fillip Sandwich Filling

Small slice smoked ham
1 hard boiled egg
6 stuffed olives
1 small sweet pickle
1 teaspoonful prepared mustard
Sour cream or milk
1 slice dry bread

Fry ham and run through grinder. Grind egg, olives, and pickle. Run the slice of hard, dry bread through last. This will clean the grinder and extend the filling. Mix to desired consistency with the mustard and sour cream.

For variation add a bit of onion or garlic, a little sharp cheese, a bit of green pepper or a dash of meat sauce. Use your imagination and have a grand sandwich filling. Use white or whole wheat bread with this. It's good on crackers too, only the demand always seems to exceed the supply.

And for an out-of-the ordinary salad dressing just try

Lorelei Salad Dressing

2 whole eggs or 4 egg yolks
¼ cupful vinegar or lemon juice
1 cupful sour cream
½ tablespoonful sugar
½ teaspoonful salt
¼ teaspoonful mustard
¼ teaspoonful paprika

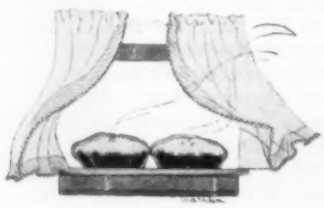
Mix dry ingredients. Beat eggs until light and add all other ingredients. Cook in double boiler, stirring constantly till thickened. Take from fire and beat well. If you have done this right and have watched it like a hawk so that it hasn't curdled from over-cooking, it will be thick and smooth when cool. If it does curdle, strain before cooling.

Veal a la Reine

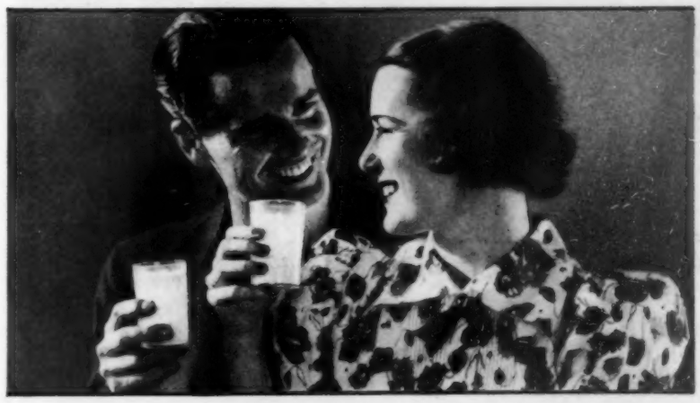
2 onions
1½ cupfuls butter
1½ pounds veal cutlets
¾ cupful canned tomatoes or 2 small fresh ones
1 pint sour milk
Pepper and salt to taste

Mince onions and fry in heavy frying pan with fat, cooking only till they are golden color. Add meat and cook for 15 minutes. Add tomatoes, milk, salt, and pepper. Simmer 15 minutes longer, or until meat is tender. Take out meat and keep in warm place, cook sauce left in pan for another 10 minutes. Place veal on platter and pour sauce over. Serve piping hot.

Now if I go along and see rows of bottles (filled ones) sitting in the sun, I'll know why, won't you? And never, never throw one drop of sour milk away!



"Just try to find a fruit juice that really pleases him! No matter what I serve, all I get is gloomy looks. Never any praise!"



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In fact—wouldn't it be a grand idea to get a few cans of this fine DEL MONTE Juice into *your* icebox right away? All ready for a cool, refreshing drink—next time you're juice-thirsty!

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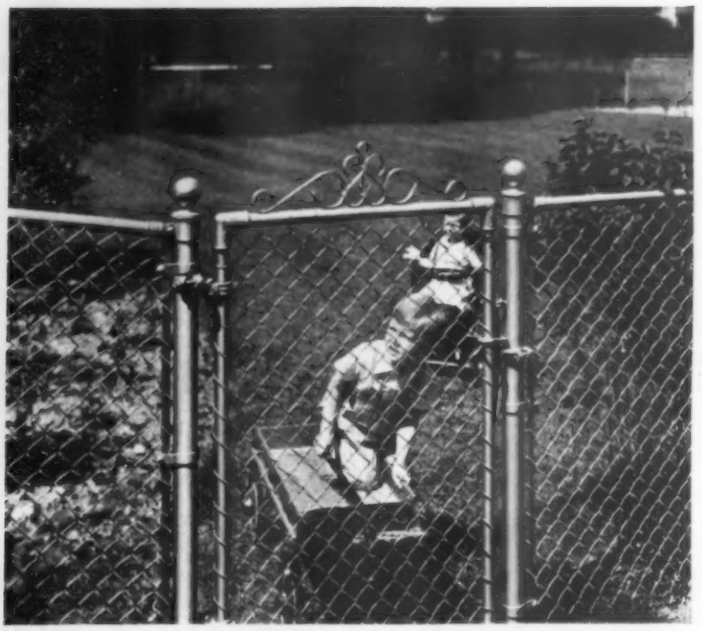

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A new type of architecture for California

W. L. MASON

SANTA MONICA is a city of about 45,000 inhabitants, situated some fifteen miles west of Los Angeles, on a high bluff overlooking the Pacific Ocean. A beautiful park extends for several miles, and from the end, Inspiration Point, a magnificent view can be had of the sea, the mountains, a canyon across the valley filled with lovely homes, the Pacific Palisades, and the American Riviera.

The city is divided into three parts: Ocean Park, the amusement center, on the south; the industrial section with the Douglas Airplane factory, the Muncipal Golf Course and Clover Field, the airport on the center; and to the north the section, known as the Palisades, where are located many beautiful residences. Every type of architecture is here represented: the bungalow type, the English type, the Roman style with low flat roof on which gardens flourish, the adobe type, the Southern Colonial, and many others.

Recently, however, a new type of home architecture has been introduced which is entirely different from all the others. It is known as the Modern Colonial or Early American type. Its chief feature is its simplicity, carrying one back to the days of the early colonists. One is attracted at once by the miniature fence which separates the front lawn from a small garden. Each cottage is a dream of convenience, beauty, and economy. One of the cottages at Sunset Park, in Ocean Park is shown here. It has two bedrooms, kitchen, dining room, living room, and attached garage.

As one walks or drives along this exclusive residential district, one comes suddenly upon one of these charming Early American homes. It occupies a space of fifty by one hundred and fifty, and offers a decided contrast to the usual conventional type bungalow, with its peaked roof, its small windows, and high ceilings.

The one illustrated is of frame construction and is painted white inside and out. The garage is part of the house, which is built with one wing in the front. This wing is the living room. There is a low brick porch which gives entrance to the living room and dining room. On entering the living room one faces the brick fireplace, flanked on each side with built-in bookcases. The woodwork surrounding the mantel is of knotty pine. The dining room, entered from the porch, and the living room is also in the front of the house. The bedrooms have spacious closet room equipped with shoe racks. The walls are papered with bright colored paper of an old-fashioned flowered pattern. All of the rooms are fitted with sash windows with small panes of glass.

Electric light fixtures throughout are of brass. The side or bracket fixtures are like little lamps set in the brackets. The fixtures in the living room are in sets of two lamps and there is one at each side of the mantel. In the dining room the center chandelier is in the form of six lamps, unusual and attractive.

The bath is in blue tile. The lavatory is the most unique. Instead of the usual glazed enamel,

it is laid in white tiling, with little spindle legs supporting it. It forms a convenient kind of dressing table and is much larger than the ordinary lavatory. There is also a tiled shower.

The kitchen

The kitchen is well lighted with windows over the tiled sink and contains many built-in closets and drawers, all conveniently spaced under the long sink board. The walls are papered with an oiled, washable surface. The ceiling is sky blue and the linoleum of blue and white blocks (tile design) of the best quality.

Entrance to the garage from the service porch is convenient and eliminates the necessity of one walking very far from the garage to the house. The garage doors are of the overhead type, operating from inside or outside, swung on ball-bearing hinges and are very light and easy to operate.

The service porch is unusually large with a wash tray, space for a washing machine, and openings for both washer and electric iron. There are two big closets for brooms and other unsightly cleaning objects.

Outside walks are constructed of brick, giving the whole the atmosphere of an old-fashioned New England home before concrete was invented. Old-fashioned Petunias border the front walks. Shrubs have been set out in a very artistic fashion, and the low white spiked fence adds very definitely to the charm.

Houses such as this are springing up all over Santa Monica. They give an added charm to the neighborhood, contrasting as they do with the rambling, or sometimes squatty type of bungalow. Prices for the construction of these houses range from $3500 to $7000.

We vote for an entrance hall

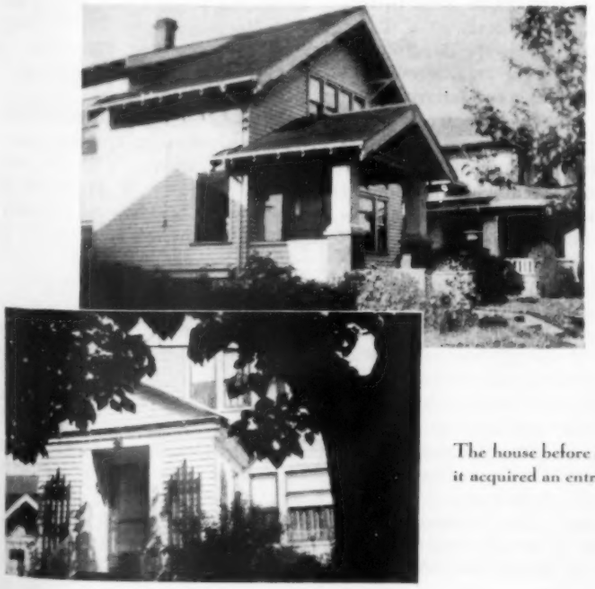
LEILA MCKIBBEN CHURCHILL

DON'T ever let an architect persuade you to save money by omitting an entrance hall to your new house. And even if you have an old house, and have endured the lack of privacy and inconvenience of beggars and guests, cold winds and rainy weather entering directly into your living room, don't despair, for here is a sample of what can be done to add charm to a dilapidated and rather hopeless old house.

We cut off the overhanging eaves and the open part of the front porch. Keeping the old porch roof in place, we filled it in with a lovely new entrance hall. Inside, we leveled the floor, adding hardwood, built two guest closets, one on either side of the recessed front door. We moved the old front door forward to its new position and arched over the old framework into the living room. We added large windows on opposite walls, a new electric light fixture, wall outlets, and a built-in mailbox. The new room was then papered and the woodwork enameled.

On the outside, we added trellises and quaint step railings, and a lantern above the door, then painted the trim green and the walls of the house shining white.

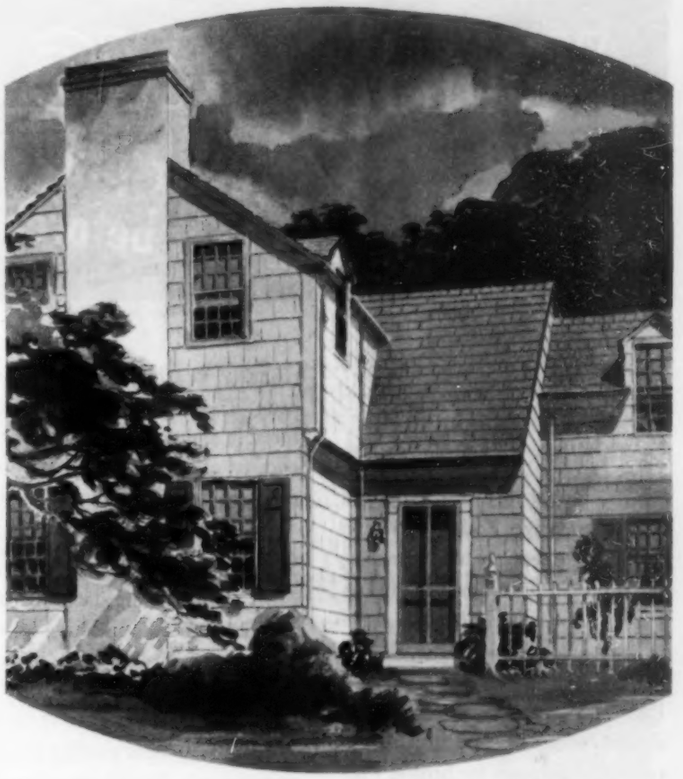
No longer do we have unwelcome people annoy us nor cold drafts sweep into the living room, for we now have the added space and convenience of a charming new entrance hall in our home.



The house before and after it acquired an entrance hall

Your home—

the smartest looking house in town . . . !



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Bronze is absolutely rustproof. Bronze windows, therefore, free you from all repairs and replacement expenses due to rust. Bronze never needs painting. Beyond that ... windows of bronze are exceptionally weathertight and dustproof. They assure you a more comfortable and cleaner house ... and, because of their narrower sections, they provide maximum visibility.

Easy to Open... Easy to Close

Both in wet and dry weather, windows of bronze are unusually easy to operate. You don't have to tug, jerk or push hard to open and close them. For bronze cannot warp or swell. And bronze windows do not "stick." They offer you the greatest convenience, in addition to beauty and durability.

Take advantage of the lowered price of bronze windows! Enjoy the comfort and economy they can bring you! Bronze windows may be had in both casement and double-hung types. Any one of these four manufacturers, who use Anaconda Bronze, will be glad to send you additional data promptly ... and without obligation.

WINDOWS OF DURABLE BRONZE may be obtained from these 4 leading manufacturers

CRITTALL MANUFACTURING CO., INC. . . *Washington, D. C.*
GENERAL BRONZE CORP. . . . . *Long Island City, N. Y.*
THE KAWNEER COMPANY . . . . . *Niles, Michigan*
S. H. POMEROY CO., INC., *280 E. 134th St., New York, N. Y.*

ANACONDA

3632

THE AMERICAN BRASS COMPANY
General Offices: Waterbury, Connecticut
Offices and Agencies in Principal Cities
IN CANADA: Anaconda American Brass Ltd., New Toronto, Ontario

Shall we continue to keep the home fires burning?

We are burning upwards of 1500 homes every day—a 50% increase in residence fires in ten years. And three quarters of all fire victims die in their own bedrooms

PAUL W. KEARNEY
National Fire Waste Council

You may have heard the above statements before in some form of fire prevention propaganda, but that doesn't mean that you shouldn't hear them again—and profit by the repetition. For when you realize that while the national fire losses are only about half what they were in 1924, our residential fires have jumped *fifty per cent* in that interval, it is obvious that the problem today is primarily a domestic one. And since we are now burning upwards of 1500 homes a day, it is equally obvious that our current bedroom death toll can't help but increase.

In short, our houses are, in the words of the experienced firemen, "built to burn." Regardless of the materials employed on the outside, the interiors are laid out in a fashion which facilitates the rapid growth of a small outbreak into an uncontrollable blaze because the presence of unprotected vertical arteries converts the whole interior into a single unit in so far as rising heat is concerned. And while this is no more true now than it was ten or twenty years ago, our residential fires are increasing today simply because we are putting into our homes more and more appliances capable of causing fires when they go askew. Inasmuch as we do little to remedy the structural faults which breed "quick spreaders," it naturally follows that we sacrifice more and more lives to this left-handed progress.

Conceding that the deadly open stairwell and the treacherous hollow walls are going to remain in existing houses, how are you going to protect yourself against this threat in your home?

Several recommendations might be offered, the first being: safeguard the sore spot of the average dwelling, the basement or cellar where the greatest number of fires originate. These safeguards may take two forms: structural confinement and automatic control, and we can profitably consider them in that order. Structural confinement implies the use of fire retardant materials to restrict an outbreak to its point of origin for a reasonable time until the occupants can discover it, escape and summon assistance. It applies most particularly to the cellar of a residence and is significant because it is one of the few structural improvements which can be made economically in the existing home. The trouble with the average house today is, first, that the door at the head of the cellar stairs is a flimsy contraption and, second, that the ceilings and walls are invariably surfaced with a thin coat of plaster on wooden lath. The upshot is that as soon as a blaze in the basement gets a toe-hold and begins to generate temperatures of around 1000° which it can do in fifteen minutes if unmolested—that heat under increasing pressure quickly bursts through the thin cellar door and gnaws its way through the light coat of plaster into the lath and the hidden voids above. In five more minutes the whole house is a roaring blaze from cellar to attic!

A fire-retarding, or at least a snugly fitted, two-inch hardwood door at the head of those stairs (equipped with a stout spring!) is the first element of "structural confinement." The second is the complete isolation of that cellar area from the rest of the house by the application of a double coat of fine grade cement plaster on metal lath. Exact specifications covering this or substitute fire retardants for cellars can be gotten from the "Model Code for Dwellings" published by the National Board of Fire Underwriters in New York or Chicago; suffice it to say here that the object is to bottle up for at least an hour the fire which is so apt to originate in its favorite nest, the cellar.

As a logical adjunct to this protection—and a vital necessity without it—goes automatic control which may be applied in any of several forms. The cheapest method is the use of an automatic alarm which will compel the early heat of the incipient outbreak to sound its own warning to the family while the blaze is still in its infancy. The best device for the least money to my knowledge is a howler type signal called the *Vitalarm* which, with an extension to the master bedroom from the basement, costs around $17. This operates on either the "rate of rise" or the "fixed temperature" principles: i.e., a sudden jump in temperature of, say 20° within a minute or two will cause it to function—or a slow rise to a

year 'round comfort

HOUSE Gimco ROCK WOOL INSULATION

Start with the structure of your home, build permanently—for the future—build an outer structure that will efficiently conserve furnace heat and exclude summer heat. Only then will the inner, comfort-making appliances function economically and with greatest efficiency.

CONSIDER INSULATION FIRST!

Reduce your heating costs as much as 40%, make your home easier to heat in winter and cooler in summer. Insulate with economical Gimco Rock Wool—prepare NOW for winter with the insulation that pays dividends all year 'round. Efficient insulation is the first, most important step toward permanent home comfort.

HAVE YOU RECEIVED THIS BOOK?

Let us send you this free guide to year 'round comfort.

AH 10 36

GENERAL INSULATING & MFG. CO., Alexandria, Ind.

WORLD'S LARGEST EXCLUSIVE MANUFACTURERS of ROCK WOOL PRODUCTS

Smart New VENETIAN **WINDOW SHADES**

Interior decorators have tested and enthusiastically approved this modern window dress as the latest and smartest thing in window shades. Ventilated so you may keep them lowered without obstructing circulation of fresh air. Sunlight comes through the vents indirectly, giving the room a pleasant, airy appearance free from glare. These shades are made from a continuous sheet of Fibre Lite, the new stiff shade material which is washable and durable.

FIBRE LITE COMPANY
Saint Paul, Minnesota

$1.75 EACH

ACT NOW! MAIL THIS COUPON

FIBRE LITE CO., Saint Paul, Minn. AH106

GENTLEMEN: I am interested in purchasing Venetian Window Shades. Will you please send your free explanatory booklet on Venetian Window Shades and "How to Use Indirect Sunlight in the Home"?

Name.....

Address.....

dangerous point of about 165° will likewise actuate the signal at a time when escape or even suppression will be a simple matter.

Going beyond this to actual, automatic combat are those devices which do something toward extinguishing the fire. The newest of these is a chemical sprinkler known as *Firetox*: an ingenious, two-quart aluminum container which automatically releases a non-toxic extinguishing vapor under pressure when the temperature of the area rises to 165° or, roughly, the melting point of wax. These units cost about $15 each and are approved by the Underwriters for use where not more than 120 square feet of floor space (or 700 cubic feet of room area) is protected by each unit. Thus for a cellar measuring 20 x 30 feet, five of these units would be accepted by any inspection agency as adequate protection in even a bad cellar for any type of fire including oil, while partial protection can be had to whatever extent your purse or conditions dictate. If, for example, you can boast of an immaculate basement with no trash or rubbish accumulation; no paint cans or junk scattered around, you might readily get away with two of these automatic units—or even just one suspended over the oil burner might do.

Another approved combat device which incorporates an alarm feature, too is the so-called "junior" water sprinkler for basements which can be installed in the average home for something in the neighborhood of $75 or $85. This small version of the commercial sprinkler system is connected to the domestic water supply, obviating the need for roof tanks and such. Not only does the presence of abnormal heat in the basement provide a strong shower of water over the offending area, but this flow of water itself actuates an alarm which arouses the occupants of the house to the dangerous existing situation.

So far we have stayed in the basement because this is such a common source of trouble yet one which can be adequately safeguarded with the least cost. Applying the principles of structural confinement to the upper regions of an existing house is not so feasible; the extension of automatic control to these areas is practical enough but somehow is rarely considered.

There is no reason, for example, why an automatic chemical unit or an alarm shouldn't be installed in the kitchen and the attic, but such things seem to be done only by fanatics like myself who have seen too many charred and blackened bodies to have any appetite for that sort of a demise!

[*Please turn to page 98*]

Yes! —say Williams Oil-O-Matic owners . . . this oil burner IS more economical

MY HOUSE IS LARGER THAN MY NEIGHBOR'S BUT MY OIL BILL IS SMALLER, THANKS TO OIL-O-MATIC

. . . And thanks to Oil-O-Matic's famous Metering Pump, Mr. R.....* It measures oil *precisely*—never *wastes*, as slipshod methods do.

MY OIL-O-MATIC TAKES TO LOW PRICED FUEL OIL LIKE A DUCK TAKES TO WATER. RUNS AS SMOOTHLY AS WHEN I BOUGHT IT 7 YEARS AGO

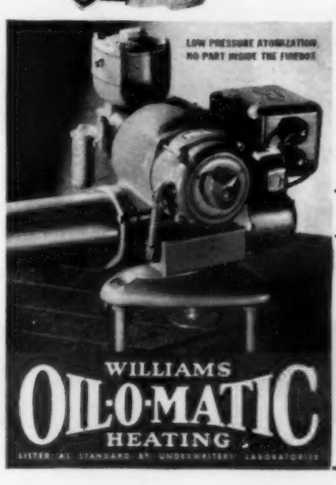
That, Mr. C.....,* is because with Oil-O-Matic's Low Pressure Atomization there's no wear and strain—no pin point oil-feed openings to clog and prevent the use of heavy, low-cost oils.

OIL-O-MATIC IS SO CLEAN. NO OILY SMELL OR SOOT. IF I HAD TO DO WITHOUT OUR OIL-O-MATIC OR MY HUSBAND, YOU COULD TAKE THE HUSBAND

Husbands prefer Oil-O-Matic too, Mrs. W.....* Only Oil-O-Matic provides "Air Control". This gives the perfect blending of air and oil that prevents sooty, half-burned oil (too little air) and chimney heat waste (too much air).

NO REPAIRS IN 5 YEARS—AND OIL-O-MATIC KEPT US WARM AS TOAST THIS LAST BITTER WINTER. A PERFECT PIECE OF MACHINERY

Oil-O-Matic requires fewer repairs, Mr. L.....,* because of Oil-O-Matic's Projected Flame principle . . . with no part of the operating mechanism in the intense heat of the combustion chamber.



These patented fuel-saving advantages are found only in Oil-O-Matic. Remember last winter's bitter weather and order now. Oil-O-Matic is easily installed in your present heating plant. Low first cost. Low running cost.

* *Name furnished on request*

Mail Coupon for Free Booklet

WILLIAMS OIL-O-MATIC HEATING CORP.
Dept. 1013, Bloomington, Ill.

Please send me your new free booklet **"How to add a room to your home."**

Name.....

Address.....

City..... *State*.....

Also manufacturers of Ice-O-Matic Refrigeration and Air-O-Matic Air Conditioning.

The famous Imperial Green Shield trademark, for more than 30 years your assurance of lasting satisfaction.

Even

Critical friends look with admiration at the home furnished with

Imperial OCCASIONAL Tables

When guests drop in for a social hour, what a joy it is to have a profusion of the right small tables attractively arranged about the house! Imperial occasional tables are especially delightful. They add a gay refreshing note of luxurious comfort and cheer that even the most critical friends admire. For flowers, lamp or books — for the popular game of the moment — these smart tables are an ideal choice.

Gracious livability, vivid charm, are the attributes of every home furnished with Imperial Tables. Distinguished for their ultra-smart styling, both in the traditional and modern manner — for the rich beauty of their woods and the artistry of their craftsmanship, these fine creations are unrivalled anywhere.

Imperial Tables in every appealing popular style and every conceivable type await your inspection at leading furniture and department stores from coast to coast. Each bears the famous Green Shield trademark, your positive assurance of lasting pride and satisfaction.

IMPERIAL FURNITURE CO.
GRAND RAPIDS, MICHIGAN

Send 10 cents for this new 32 page booklet, profusely illustrated, featuring Imperial's authentic reproductions of rare antiques and museum treasures.

Adventures in valances

CONSTANCE WADDELL WINDE

Can you make your own valance boards at home? Of course you can. They are both simple and inexpensive to make, and any one with patience and some sense of color harmony should have no trouble in turning out a professional job if one adheres to simplicity.

In decorating and furnishing a home, background should always be considered first, and since walls and ceilings are an important part of the background, valance boards, which are practically part of them, have a very definite place in the planned scheme of a room. While draperies may be complete without a valance board, often a more finished effect may be arrived at by using one, and many an uninspiring window treatment may be revamped and greatly enhanced by a little thought and a well-chosen design. A finish of this sort has a practical value as well, for it covers up unsightly fixtures and pulleys and may, if properly designed, conceal very unsightly architectural defects.

Windows that are too narrow may be widened, by extending the board beyond the window trim or, if the window appear too low, height may be acquired by placing the drapery rod above the frame of the window; the depth of the board, of course, being influenced by the size of the windows and the room.

For successful results in planning a valance board to be made at home, the first step after choosing your design is to make a paper pattern, using a heavy wrapping paper to work with. Take the measurements of the length of the window, using a yard stick instead of a tape measure, as this may slip. Allow six inches at each end for the return. Be very sure to center your design—the depth of your valance will depend on the height of your windows; also the depth of the wooden trim—one sixth of the overall height from the floor to the top of the trim is a good proportion, but this will, of course, vary for allowance must be made for the size of the room.

After the paper pattern is successfully planned, the design is transferred with tracing paper to

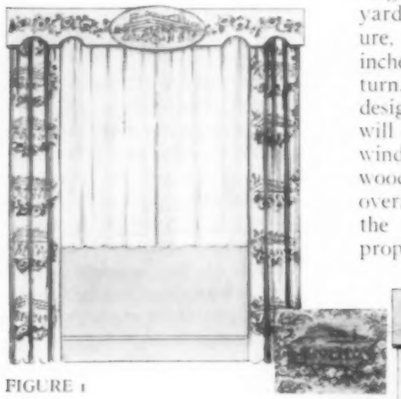
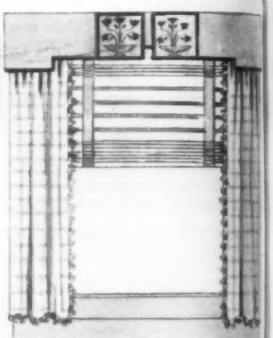


FIGURE 1



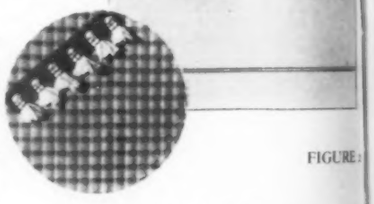


FIGURE 2

FIGURE 3

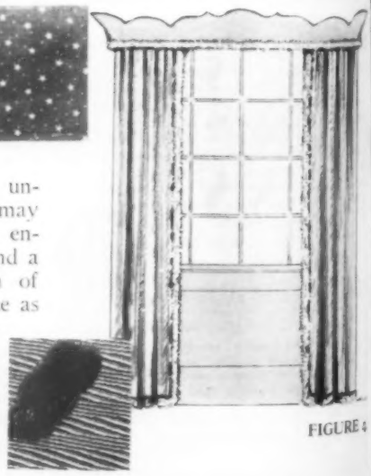


FIGURE 4

"S A-A-AY ! *those New Shades make a big difference!*"

EVEN the man who-never-notices-things (not even after housecleaning!) will see at once how nice your windows look in their new, clean cloth shades. Cloth shades give the light a softening treatment . . . the whole room seems mellow, restful . . . ready for winter. And at so little cost! The stores, right now, are showing cloth window shades in warm new creamy tones for sunless days. And processed cloth shades (woven on a loom and processed and colored) last much longer than any of the substitutes. Wherever you inquire for window shades . . . at a department store or any window shade dealer's . . . ask for processed cloth shades and get your money's worth at every window!

The seal below shows that you're getting a *genuine processed* cloth shade . . . worth looking for and finding! The Window Shade Institute, 500 Fifth Avenue, New York.

CLOTH

"THE WELL-DRESSED WINDOW WEARS A FRESH CLOTH SHADE"

TRY THESE ADVENTURES IN ENCHANTMENT ON YOUR FLOORS

THE POMPONSAN, *from Italian stained-glass reflection pattern. And* CONNECTICUT QUILT—*a simple American folk motif. From the 7 Firth groups of Fashions for Floors, low-priced at all dealers.*

WANT TO SEE AN ENCHANTED ROOM? MAIL THIS COUPON!

FIRTH CARPET COMPANY
DEPARTMENT A-10
295 Fifth Avenue, New York

Please send me the Firth Finder to help me see Firth Rugs on my floors, complete with full-color designs and book about the rug group checked.

☐ INTERNATIONAL HOOKS ☐ PROVINCIAL HOMESPUNS

Name _____

Address _____

HAVE you ever tried to play fairy-godmother to a *room* . . . awakening it from the drab spell cast by prosaic, old Lingering-Victorianism—transforming it into serene, shining happiness and beauty?

It's all done with *rugs*—but with such rugs as you'd never hoped to find. Firth Rug Adventurers have gone back for you through time and space—to the places where women put their own dreams of beauty on their floors. From the loveliest rooms in the world, they've saved the remaining fragments of this precious woman-craft. Soft, astonishingly modern nature patterns from peasant cottages (PROVINCIAL HOMESPUNS). Gorgeous jewel-toned embroideries from palace floors (INTERNATIONAL HOOKS). Priced at all dealers so modestly they're appropriate for beginning households as well as the most luxurious ones. And you should SEE the glowing room-spirit they create.

You can, for we've another adventure in enchantment for you! The Firth Finder, a little gadget that seems actually to put them in your home with you! And a stunning colored book about each rug group! Just send this coupon. And see *your* Cinderella rooms *wake up and live*—today!

FIRTH RUGS *Fashions for Floors*

the plywood that you will use for your valance board. The design is then cut out with a jigsaw and sandpapered carefully so that the surface and edges are smooth and clean before applying two coats of flat water-proof paint. You should always allow forty-eight hours to elapse between each coat of paint, and if a shiny surface is desired, a final coat of enamel may be used.

If you do not care to, or it is not possible to do this work at home, any small cabinetmaker should make the valance for you reasonably, and satisfactorily.

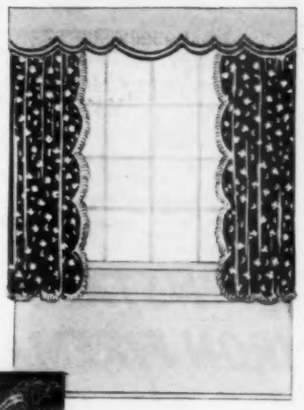


FIGURE 5

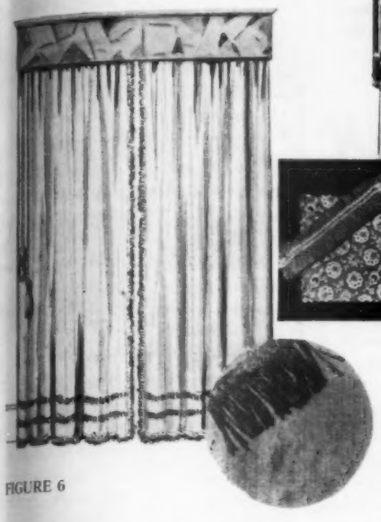


FIGURE 6

In choosing a color, it is wisest to keep the board the same tone as the walls, because in this way it becomes part of the whole scheme of the room.

Wallpapers, used so generally today for wall covering, are effective also on valance boards; provided the design is simple and not too large. Can you think of any discriminating young person who would not be thrilled by one of the new white papers sprinkled all over with minute silver stars, the same paper covering a scalloped valance, and below crisp

[Please turn to page 101]

New interiors take to color

[Illustrated on page 14]

If you are watching the signs, you know by this time that we are going to live against colorful backgrounds this fall. That is the style trend in furnishings. The three rooms on our frontispiece illustrate three color schemes which we think particularly attractive, schemes which we have arranged around some of the interesting new furniture and photographed them in color here in our own studio.

The covering on the modern furniture in the living room determined the color combination we chose for that room. It is a rough cotton in a lovely old red, with white twisted yarn on a ground of olive tan. As you will note, the darker side of the material is used for arms and base of both sofa and chair, the reverse and lighter side for the balance of these pieces. They introduce the new blond maple of which much is being heard this season, and along with the coffee table and chair side table, were designed by Leo Jiranek for the Heywood-Wakefield Co. The wallpaper, an Imperial washable paper, picks up the olive tan, and with this as background patterns it with leaves in green with touches of old red. Overdraperies emphasize the same old red, in a roughish cotton Waverly material. The olive-tan color of the furniture covering makes an extremely interesting shaggy fringed rug in front of the fireplace. The makers, Klearflax, call it a "town and country" rug. The modern fireplace with its chromium fittings is a Wm. H. Jackson model, and all the accessories including the overmantel painting, are from Pitt Petri.

The bedroom is done in blue and yellow. A finely plaided wallpaper in strong blue and white seemed to call for flowered chintz, with blue and yellow flowers on a white ground. The paper is Strahan's, and the chintz a Waverly print over pale yellow Quaker lace glass curtains. Covering the floor is a brand new carpet, known as "Hill'n'Dale," a Masland in gray-beige. The color scheme is further carried out on the bed in a yellow Nashua Glenada blanket, and Pequot sheets and pillowcases with pale yellow hems. The furniture itself is modern and very new, and the makers, the B. P. John Furniture Co., call it "Fashion Flow Furniture." In addition to the bed and bedside table shown in color, and the chest of drawers and three-piece dressing table in black and white, there are other pieces to complete the bedroom suite. This comes in mahogany, walnut, and maple. The copper lamp in modern styling on the bedside table is a Lightolier piece.

That ivory walls can be made into an interesting room composition is proved, we think, in the dining room. With this is put a three-tone floor-plan carpet in warm tan and rose tones, more rose than tan. This Alexander-Smith carpet comes in a wide assortment of sizes so that you are bound to be able to find one to fit your particular room. Then for curtains we selected Waverly chintz, with more of the rose tones, also warm yellows and gray, all on a white background, and hung these over Mayfair window shades in a pale shade of the rose. A little loop edge trimming on the curtains is in the darkest shades of rose, and is from the collection of the Consolidated Trimming Co. All these colors are perfectly set off by the mahogany furniture, in one of Berkey & Gay's fine Federal designs. The buffet silver is International's, and the flower painting with its dignified gold frame, comes from R. H. Macy & Co.

Five distinctive rooms for $2000

[Continued from page 36]

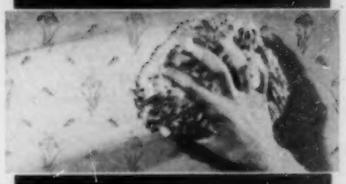
amount stipulated at the start.

First, the color scheme was chosen. In the living room, and dining room that adjoins, they used cedar carpet. As the apartment was new, the walls and woodwork were left the cream-white they had been painted. At the windows in the living room over Venetian blinds, Miss Conway hung unlined draperies of turquoise Chinese silk, complemented with a cornice showing Chinese influence, covered in striped satin in turquoise, yellow, and cedar with tie-backs of the same. Although the effect of the sunlight through the turquoise silk curtains is charming, Miss Conway says they will later be replaced with turquoise quilted glazed chintz in bamboo design.

In the dining room are figured turquoise glazed chintz draperies, varying the living room effect but carrying the same color scheme. On a white fur rug before the living room fireplace are companion lounge chairs, upholstered in glazed chintz with a design in peach, brown, green, and coral on a robin's egg blue ground. A modern 18th century drum table and an old Regency table by the two lounge chairs hold lamps with blue-green Chinese bases and

Make these tests— See Why WALL-TEX *Stays* Beautiful

Send for sample. Rub pattern side on dusty window sill.



Wash soiled surface with SOAP and WATER. Absolutely clean!

Now Twist It! And Tear It! Strong. Sturdy. Prevents Plaster Cracks.

MAIL the coupon for samples of Wall-Tex. Then make these simple tests and learn amazing things about this modern fabric wall covering. Soil the pattern side of Wall-Tex sample on a dusty surface — then wash it with soap and water. Off comes the dirt — not a trace remains. Make the test with grease. Soil and wash sample several times. Results are almost unbelievable. Clean, fresh, like new after each washing. No compromise with cleanliness in homes decorated with Wall-Tex!

Next, test the sample for strength — learn why users say, "No plaster cracks after applying Wall-Tex." Twist the sample, try to pull it apart. Untwist it, then tear the fabric and note its great strength. That's why Wall-Tex prevents plaster cracks. It's a sturdy, durable fabric.

Make these tests with any other wall covering you are considering — and compare results. Ask your dealer or decorator for Wall-Tex. Over 200 beautiful Wall-Tex designs — for every room, every decorative scheme.

MAIL COUPON for swatches and colorful portfolio

COLUMBUS COATED FABRICS CORP.
Dept. A106, Columbus, Ohio.
Send me Wall-Tex portfolio with color illustrations, including Wall-Tex swatches.

Name_____

Address_____

City and State_____

For free samples of HONTEX Washable Window Shades and LINTEX Stainless Table Cloths, check here . . . ☐

"I'm so glad you called"

—and no truer words were ever spoken. Because the telephone brings the real you across the miles. Your warmth and your wit . . . your troubles or your triumphs . . . your chuckle or your sigh.

"Dad sends his best"

—and the youngster gets the heartiness of your greeting. There's friendliness in your voice. There's courage in your advice. There's a thrill in all your news. The telephone knits families and friends in happy understanding.

"I'm much better, thanks"

—and your living words carry conviction, warmth, and assurance—at little cost. Reduced rates to most points, after 7 P.M. and all day Sunday, for both station-to-station and person-to-person calls bring this personal service close to you.

BELL SYSTEM

white linen shades decorated with a Chinese design. Above the fireplace hangs an old classical engraving, most attractive in a wide frame of turquoise velvet. The two terra cotta figures of Venus and Apollo on the mantel stand on old plinths. The old Victorian andirons are of Empire design.

The modern Regency tables before the windows and chairs upholstered in coral leather are among the replacements planned, but being excellent reproductions, they are most decorative in the present scheme of things. The Victorian mirror above the old Chinese cabinet, one of a pair, is nothing more than two old picture frames, such as many of our grandmothers had, with a mirror added and the inside painted turquoise blue.

You have discovered, Miss Conway must have found out Miss Krusic's penchant for Chinese objets d'art. Most pretentious of all is the antique Chinese Sheraton lacquer cabinet in black, gold and red, holding a fine old piece of blanc de chine. On the walls are old Chinese mirror pictures. This preference for Chinese art is especially fortunate as it combines most harmoniously with antiques, yet lends distinction to the room today.

The davenport is upholstered in blue-green and tan woven stripes, with pillows of diagonal terra cotta corduroy. The Chinese Chippendale end tables hold white lamps with tin shades, showing the classical influence in the room. Against another wall is a very fine old console table, and in one corner is the grand piano which focuses one of Miss Krusic's talents. It is not a smothered instrument, nor is the room, itself, smothered and cluttered with futile ornaments.

In the blend of interests that set their seal upon Miss Krusic's home is writing. Therefore, one bedroom was transformed into a den, or study. In the average home, this room might serve as a bedroom-study for Johnny. Starting with freshly papered walls in peach color (done before renting), Miss Conway worked around the light walls to bring the room down to the depth of color of a study by using a red-brown rug. Bookcases running around the room, desk, window cornices, and typewriter table were enameled the deepest tone in the coarse net draperies which shade from peach to red-brown. The studio couch, which would serve as a bed in a child's room, is covered in a red-brown and tan homespun. The fruitwood desk chair is upholstered in saddle leather and finished with nailheads. The small lounge chair has a quaint, yet faintly modern, chintz cover. The same modern trend is carried out in the leather desk lamp [illegible] cork shade and the bamboo [illegible] tainers for growing Sanseveri[illegible] The Indian chief print above [illegible] desk, also framed in leather, [illegible] longs to a very fine old collecti[illegible]

It is only a step from the [illegible] to Miss Krusic's own room, [illegible] flooded with light through wi[illegible] dows curtained only with fi[illegible] ruffled net that the blue sk[illegible] which seems but a stone's thr[illegible] away, enters the room to dict[illegible] a color scheme of sky blue a[illegible] dusty pink.

Against a dusty pink carp[illegible] white woodwork and papered [illegible] blue walls, Miss Conway has us[illegible] a bed upholstered in beige-pi[illegible] corded velvet, trimmed in shag[illegible] blue fringe, with bedspread of [illegible] same material. The bedside tabl[illegible] chest, and dressing table are pe[illegible] gray enamel with mirror to[illegible] The window cornices are made [illegible] stretched chintz in classical [illegible] sign in colors gray, white, a[illegible] dusty pink. An old gilt Victori[illegible] mirror is hung above the mode[illegible] dressing table with miniatures [illegible] each side, and the same note [illegible] carried to the dressing ta[illegible] stool, fashioned out of a Vi[illegible] torian piano stool, enameled [illegible] match the dressing table. T[illegible] slipper chair is done in lemon y[illegible] low corduroy, while the lou[illegible] chair boasts a gay chintz ga[illegible] Accessories on the white and bl[illegible] marbelized Lazy Susan, tabl[illegible] and chest are all old, of Batte[illegible] sea, Royal Crown Derby a[illegible] peach bloom.

Any of us has seen rooms mo[illegible] elegantly furnished than thes[illegible] but how many times people mo[illegible] uninspired, among their fine s[illegible] roundings. It is rather rare [illegible] find a place combining simp[illegible] charm and the grace that dwel[illegible] there. Possessions could h[illegible] been bought and arranged attra[illegible] tively, but what Miss Conwa[illegible] has launched for Miss Krusic [illegible] an atmosphere within the rea[illegible] of gentle people which today h[illegible] distinction and tomorrow will b[illegible] the backbone of a more elega[illegible] background of permanent a[illegible] tiques as time brings funds to o[illegible] tain them piece by piece.

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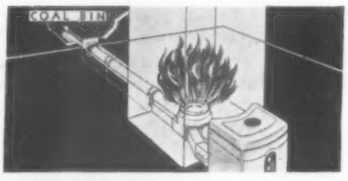

A standard hopper model (left), can be purchased for as little as $8.97 a month, with small down payment. A *Coal Flow* model (above), that feeds direct from bin to fire costs as little as $10.72 a month plus moderate down payment.

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Shall we continue to keep the home fires burning

[*Continued from page 93*]

Whether or not such precau[illegible] tions are applied, however, th[illegible] next step is to minimize the po[illegible] sibility of a fire by common sen[illegible] in the purchase of new equipme[illegible] which may present a hazard [illegible] well as by care in the maintenan[illegible] of existing appliances. The o[illegible] burner, the automatic refrigerat[illegible] the liquified petroleum gas stov[illegible] for instance, may be safe or da[illegible] gerous depending upon many f[illegible]

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tors. As a general guide, your best bet is to confine your consideration to only those appliances or devices which carry the approved label of the Underwriters Laboratories covering both manufacture and installation, for this label is the best assurance of consumer safety we have today.

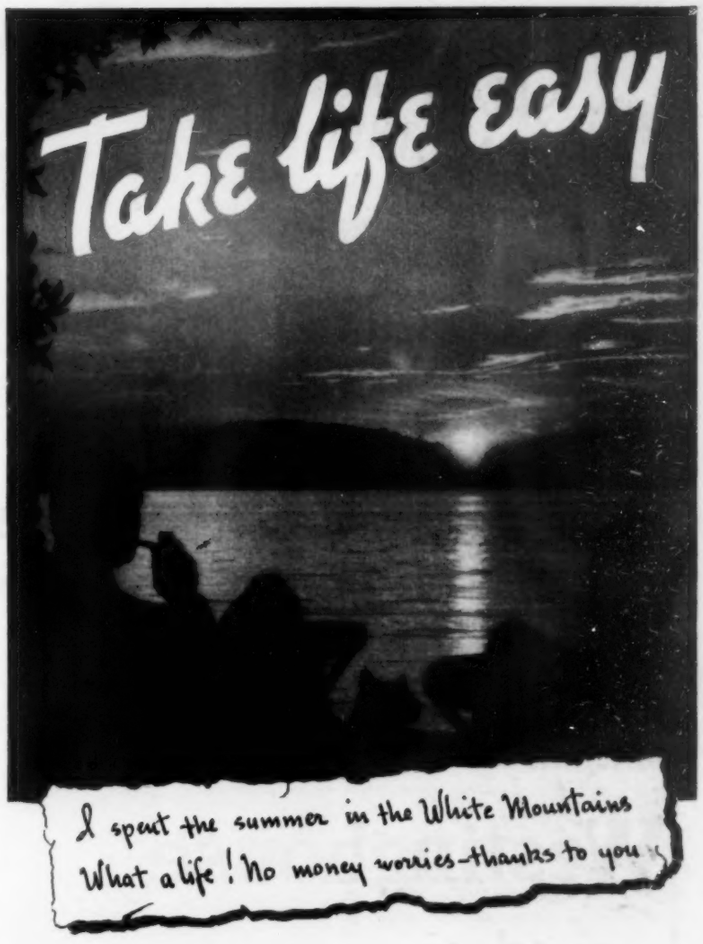
It follows naturally that after an approved device has been put in, it is up to you to maintain it properly. This implies not only periodic checks or inspections by experts but, above all, a firm resolve on your part to refrain from monkeying with the appliances yourself. This seems almost too trite to mention, yet I know of a prominent doctor in Westchester who recently lost a beautiful $75,000 home because he decided to add some gadget to his oil burner which was supposed to improve the ignition. It improved the *ignition*, all right, by spreading it through the whole house!

Three other outstanding trouble makers in the home are the heating plant, the chimney, and the electric wiring which between them account for a terrific proportion of dwelling outbreaks. Starting in concealed areas behind walls or under flooring, most of these fires are serious because of their very stealth and too often are full-grown before discovery. I distinctly recall one blaze in Brooklyn where the family smelled smoke for four days without locating it until the entire side of the house burst into flames. It was pure luck that the final showdown came while the occupants were awake rather than in the wee hours of the morning.

If such tales suggest similar possibilities in your home, then you'd better check up on the three major trouble makers. By "heating plant" is meant the furnace and its pipes quite regardless of whether that furnace burns oil or coal or gas or what. The main points are: is the furnace itself too close to any combustible materials such as uninsulated walls, partitions, or ceilings: i.e., closer than thirty inches? Or do the heat pipes from it run closer than six inches to wooden floor beams, wooden lath and plaster ceilings etc., or do steam pipes come within one inch of any naked wood?

If so, check up on the proper kind of insulation recommended by the Model Code for these various conditions. And don't go off half-cocked and stick in a piece of sheet-metal here or a square of plaster board there, forgetting that either of those non-combustibles can transmit heat to an adjoining surface if not applied in the proper way.

Such conditions, of course, exist in thousands of homes which have experienced no trouble to date. Inspectors frequently find partitions converted into charcoal by



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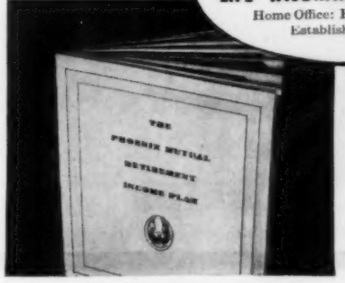

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exposure to heating pipes or plaster dried and cracked off ceilings over the furnace, leaving the blackened wooden lath completely exposed. Down in Richmond a fireman made an inspection (by request) in one of the finest homes in the city after the owner had been scared by the total destruction of an equally fine house across the street. No less than sixteen square feet of bare wooden lath above the furnace had already been toasted to a crisp quite unknown to the occupants of the dwelling!

These people haven't had fires yet simply because the conditions haven't been quite right for an outbreak. The humidity was too high; the air movement wasn't just right; the temperature kept a few degrees below the ignition point or fell just a few moments before the critical moment. In short, luck has been with them so far—the same luck which fails more than 1500 times every day in other less fortunate homes throughout the land!

As for our second hazard, the chimney, there is much to be said, for suffice it to say now that defective chimneys and flues add at least $25,000,000 a year to our fire losses and burn more homes than any other single factor.

Certainly the householder should be prudent enough to have his chimney inspected before starting the furnace for the winter. If the furnace is already going, then the next best thing is to follow the chimney all through the house, feeling the walls around it for suspicious symptoms of escaping heat. If the wall anywhere is uncomfortably hot to the bare hand, that's your formal invitation to let the fire go out and move to a hotel for a few days while an experienced man locates and repairs the damaged flue.

Every chimney should be cleaned once a year and examined for cracks. One simple test is to build a small smudge fire in the furnace, closing the chimney tightly at the top when the smoke begins to flow freely. If any smoke escapes through the chimney walls, you've got work to be done, for if smoke can get out of the flue, so can heat—and heat starts fires where you can't see them until it's too late!

To ascertain if old chimneys need rebuilding, climb to the top and look down inside. If the mortar has fallen away from the bricks on the interior, it will soon do so all the way through; if an ice pick or nail can be pushed through the mortar, the chimney is dangerous and should be rebuilt. When it isn't feasible to get on the roof and look down, it is usually possible to get inside from below, using a mirror to examine the chimney walls above.

As for electric wiring—which causes twice as many dwelling outbreaks as conventional statistics indicate—we are chiefly concerned here with two factors, obsolescence and unapproved extensions to the installation.

Have your own electric wiring checked at reasonable intervals by the local utility company or by a competent electrician, especially if there have been recent symptoms of trouble such as the blowing of fuses, the rapid burning out of lamps, etc. By all means, too, have any needed extensions to the system made by a licensed electrician rather than by some well-ing handyman. And, above all, see to it that the extension cords on all your portable appliances are in first grade condition and that new ones, as they are acquired, are marked with the bracelet-type approved label used by the Underwriters.

The number of flimsy, hazardous extension cords that are in service or on the market now is staggering, and the most obvious result of it is the fact that utility companies report that 80% of their residential service calls are due to trouble between the electrical outlet and the current consuming device. The bulk of these involve defective or shabbily made extension cords, and if you only realized how many alarms they give the firemen in the typical city, you'd soon stop flirting with this potential grief!

As the firemen so well say, "all fires are the same size when they start." What eventually transpires usually depends upon the developments of the first five minutes. Hence no matter what else may be done to make the combustible home more fire proof, the most practical recommendation anybody can offer is to apply some form of mechanical fire control to the inside of the building so that those priceless "first five minutes" shall not be wasted.

The emphasis is placed on the inside of the building here because in many communities, especially suburban or rural, there is an important external hazard which costs us well over $20,000,000 a year in damages simply because it is so universally ignored—*lightning.* To be sure, some sections have little or no lightning while others have a hundred or more storms each summer. But while this serves to localize the problem, it doesn't in any sense modify the risk in the susceptible storm areas.

Surveys show that not 20% of the buildings subject to lightning damage are protected against it. And while many of us have acquired the habit of laughing at the "lightning rod" as just another gold brick gag, the fact remains that the most efficient machine yet perfected by man is this derided lightning rod!

[*Please turn to page*

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Adventures in valances

[Continued from page 97]

white frilled organdie curtains? Or one of those slightly giddy fantasies of modern animals on a dusty pink paper. the valance board being covered in plain pink paper outlined in a deeper shade of rose? Marbleized papers are attractive, too, as well as the very effective borders that are delightful reproductions of old ones.

The spirit of our American ancestors is to be seen in the pine-paneled walls used so much today. They give a very definite character to a room and this beautiful warm wood may be repeated in a simple valance with a very charming effect. Or, combined with any of the new stunning rough textured materials, a valance board of natural sanded wood should work out beautifully.

Description of illustrations

Figure 1. A shaped valance board is covered with a reproduction of the familiar Crystal Palace chintz. The oval medallion forms a center decoration while the festoons of roses follow the cut-out design. Chintz from Bailey & Griffin.

Figure 2. A child's room in shell pink and old blue has the shaped valance board painted pink with accents of blue. The curtain is of pink and white checked voile finished with fringe in a deeper shade of rose and white. Checked voile from Arthur Lee. Fringe from Consolidated Trimming Co.

Figure 3. A glass valance has cut out silver stars applied on the inside and a band of silver paper wide enough to conceal the drapery fixtures. The curtains are star sprinkled white organdie held back with silver stars. Venetian blinds white with chartreuse tapes. Organdie from S. M. Hexter & Co.

Figure 4. A loosely woven cotton material in putty color covers the wooden valance board which is finished with moss fringe. Material from S. M. Hexter & Co. Fringe from Consolidated Trimming Co.

Figure 5. A simple scalloped valance is painted a gray blue outlined in red to go with red and blue calico curtains scalloped and outlined in blue fringe. Material from Johnson & Faulkner. Fringe from Consolidated Trimming Co.

Figure 6. Stunning silver paper put on hit or miss on a wooden valance finished with a molding makes an unusual finish for a gray gauze curtain accented with silver fringe. Gauze from Stroheim & Romann. Silver fringe from Rodoma. Silver paper may be obtained from Japan Paper Co.

Courtship....

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Told by BEATRICE PLUMB

GRACE NOLL CROWELL

Texas' Poet Laureate who "glitters" the everyday chores of running a home and makes of housework a gladsome thing . . . a woman to whom nothing about homemaking is trivial or commonplace . . . who finds time for writing poetry, for concert, and radio work . . . and feels far prouder of her turkey dressing than of any sonnet

"I GLITTERED it!" The glad cry rang through an old rambling farmhouse in Iowa, and with it an absorbed little girl began to be a poet. She had been playing with a pewter tea set which belonged to an older sister. Busy baby hands had dried the toy cups and plates, and never were little dishes dried so thoroughly, rubbed so hard.

Then it happened! The rubbing jerked to an amazed stop. Little Grace Noll stared, breathless and unbelieving, at the small, gray teapot in her hand. Wonderingly, she lifted it to the window. *It shone like silver in the sun!* Her startled, round-eyed gaze went from the shining teapot in her hand to the dull pieces on the tray. Then, as the truth dawned on her, the wonder of it shone in her heart, glowed in her dark eyes. No fairy wand—just a dustcloth, and long loving rubbing till her arms ached. That had made the shine! Tenderly she gathered every dull little piece into her lap to rock and croon over. "I'll glitter you," she promised. "I'll make you silver in the sun."

How marvelously that bright-eyed child has kept her promise! For Grace Noll Crowell, by magazine and book, platform and radio, has done more to "glitter" the everyday job of running a h... than any other poet in all t... world. She has kept faith with h... little girl of the pewter tea... Honors have come thick and f... But Grace Noll Crowell still m... ures her success, not by the po... that have won her coveted p... or places for themselves in anth... gies at home and abroad, but ... those that are tacked up ab... kitchen sinks the country over.

From America, Canada, E... land, Australia; from great ap... ment houses in crowded cities, ... tiny huts on remote islands, ... the proud Southern lady hopel... working for the first time in ... own kitchen, and the little geo... servant toiling in another's; fr... far and wide the letters come ... telling how some shining po... is glorifying the commonpl... transforming the task of wash... dishes or "miles of dirty l... hands" into a thing of dream... stead of drudgery, "glittering" ... chore into a ceremony. Such po... as "The Home Makers."

The woman who can move about a hou...
Whether it be a mansion or a camp,
And deftly lay a fire, and spread a cl...
And light a lamp,
And by the magic of a quick touch g...
The look of home wherever she may ...
Such a woman always will seem great,
And beautiful to me.

New Houses

The echoing sound of hammers,
The scent of broken loam,
The fragrance of resined timber,
Where someone builds a home.

And I, who should be going,
Have always stayed my feet
Wherever a house is lifting
New walls beside a street.

A square so fraught with promise
So buoyant with hope, that I
Can scarcely wait for the plaster,
And putty and paint to dry—

Or wait for the last clean sweep
For a van at the door—and then,
The things that make new houses
Homes to the hearts of men.

From "Silver in the Sun"

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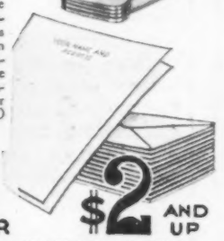

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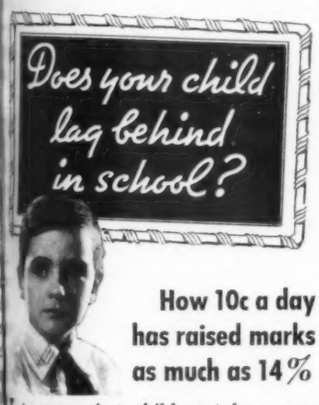

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"Let me thank you," begs one of them, "for the happiness your poems have brought me. Through them I have come to see romance and poetry in putting shining dishes on a clean shelf. I have found delight in stretching fragrant sun-pure sheets on a bed. The making of light rolls is more than the preparation of food. It is an adventure! For this beautiful thing you have done for me, you have all my life's gratitude . . ."

Such letters bring the swift, surprised tears to the eyes of the Poet Laureate of Texas, as incredulous that she could have done such a thing as ever was the little Grace Noll when she cried "I glittered it!"

Yes, the dullest pewter becomes silver in the sun to a poet who sees housekeeping as homemaking, and homemaking as "truly a holy occupation." In this exalted light, nothing is commonplace. There are no trivial tasks. The making of bread becomes a ritual; hospitality a sacrament; setting the table "a love-sweet service." The humblest domestic duty takes on a new significance, almost a solemn symbolism to one who gives to the hearth some of its old-time sanctity as the altar of the home.

It takes the stoop from the shoulders of the burdened housewife to find that a poet considers her the High Priestess of her home; and this spotless house, clean from her toil-stained hands, a white shrine. In her inarticulate soul, perhaps, she has always known it. And now she can say it.

The simple ceremonies of the earth
Are all so sweet:
The old familiar acts of grace
Which we each day repeat.

The rituals performed where women move
Through small bright rooms—
The sprinkling of ferns—the cleansing swish
Of mops and brooms. . . .

White shrines there are wherever roofs are reared
Beneath the sun—
Where a man may find a waiting table spread
When day is done . . .

But back to the little girl of the pewter teapot, now moved in closer to town, to a plain, simple farmhouse set down in apple and plum orchards. "There was much work to be done there," she told me, "and I did my share. But somehow the tasks, in the light of the years, reflect the glory of scented clover, red berries, ripening apples, and the heady wine of youth. Oh, the scarlet currants, the glistening blackberries, the clean, clear green of gooseberries, and the purple clusters of those vineyard grapes. . . ."

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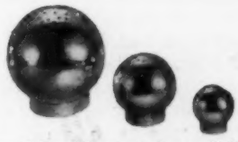

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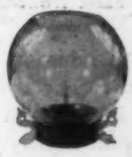

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And across the road was an evergreen grove, the joy of that little girl's heart. Here she "kept house" under the trees, raking the pine needles into squares for rooms, setting her woodsy table with fir-cone dishes, discovering a dream-world.

But here the poet began to possess the housewife. There was deep content in the little dishes—but a strange, sweet disturbance when the sun slanted through the tree tops and cast a mesh of gold about her restless little feet. The small child, in her pine-needle playhouse, knew no reason for the yearning ache that swept through her at such times. She knew no reason why wet lilacs, a bird's plaintive cry in the dusk, a crimson sunset should stir something within her like a flame, a cry, a song . . . like feeble wings spreading . . .

Nor did her family—dear prosaic household, busy with the urgent duties of a well-kept farm. So when, at eight, she read them her first poem, they turned puzzled eyes on her to listen—and then they laughed! Little Grace had turned poet! Well, well! Another indulgent laugh, and then they resumed their talk about plowing and planting—things that mattered. Poetry didn't.

But it mattered—terribly—to the little girl choking back her tears. It mattered more than anything else in her world that she had seen such a sunset and tried, since she had no brushes, to paint it in words. She had been standing, one bleak November twilight, at a western window looking out across the cornfields, the shocks all darkened by the oncoming night. The cattle had been turned in to forage, and the cold wind whined through the dry, shivering husks. Over the low, wide land a black night was crouching. To a little girl who loved shining things—who one day would name her books "Flame in the Wind," "Silver in the Sun," "White Fire," and "Light of the Years"—there was something foreboding and eerie in the ever-deepening dusk. Then her eye caught that for which it was always searching—a gleam! Low on the horizon there it was, a thin crimson line left by the setting sun! It was night . . . and still not night, for the sun's red line was there. It was day . . . and yet, against the high white light of noon, it was in reality night!

Baffled, as is every poet, in a desperate, futile striving to capture the uncapturable, she wrote in childish scrawl:

The night was dark,
And the sun shone red as fire—

There were other lines equally at odds, but that was enough for a practical family! . . With burning cheeks, a crushed little girl, her heart aching, crept upstairs to put away her pad and pencil.

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She was married, with a ba[by] son of her own, before she to[ld] them up again—as sadly as e[ver] she had hidden them away. Wh[at] had happened in the meantime?

School, college, music, courtsh[ip] marriage. She had met Norman [H.] Crowell when she was twenty. H[e] was *different*. When he was n[ot] working in the bank, he wr[ote] articles—a dazzling thing to [a] dreamy-eyed youngster who h[ad] once tried to write a poem. Mo[re]over, editors printed what h[e] wrote in newspapers and mag[a]zines. Wonderful!

Married, they moved to a lit[tle] valley town twenty miles south [of] the old homestead. Norman [re]calls, with a characteristic chuck[le] that first little honeymoon hom[e]:

"We had gone to Des Moines [on] a wedding trip, and bought a com[-]plete outfit of furniture for th[e] fabulous sum of two hundred a[nd] forty-eight dollars and thirty-e[ight] cents. I still have the original b[ill]. They tossed in a wire kettle-cleane[r] to clinch the bargain . . . The ca[r]pets were nothing but a good qu[al]ity of burlap on which somebo[dy] had spilled ink, but they looke[d] like Wilton Velvet to your Un[cle] Norm."

Grace smiles at this man w[ho] makes it a point of honor to la[ugh] at life; to clown not only in pri[nt] and on the platform, but in t[he] home. "Norman," she confid[ed] once, "is the one man in all t[he] world who could so marvelou[sly] have understood me, and so com[-]pletely have lived for me and m[y] happiness. Isn't it wonderful t[o] me to have had him?"

"I was the good provider," [he] chortles. "I had laid in twel[ve] quarts of plums, canned by m[y] landlady. Day after day [in] Gracie would gaze at that row [of] red plums on the top shelf in t[he] kitchen and rhapsodize. She a[l]ways loved the look of canne[d] fruit . . . When we finally open[ed] the cans, they hadn't been swe[l]ened at all. Not a pinch of sug[ar] ever saw them! Was I mad?"

Burlap carpets, sour plums . . . But also a wire kettle-cleaner [in] the loving, busy hands of the lit[tle] girl of the pewter teapot. Eage[r] she tells me about it. "It *glitte[red]* . . . It was wonderful! It co[uld] have been one of the heaven[ly] mansions let down just for me. True, it had a sulky stove th[at] would not draw, and a splinte[ry] floor kitchen that made scrubbi[ng] difficult. But it had gleaming win[-]dows looking west and east. [The] dishes were shining on the shelv[es]. My plated silverware glistened [in] its drawer. Sheets and pillowcas[es] were in their ordered places, and [I] would put on a crimson tea gow[n] with fluffy lace upon it when m[y] neighbors came to tea—" [And] then, in a delighted aside, "I ha[ve] always had such friendly neig[h]bors"—as if anyone needed to [be] told that about Grace Crowe[ll].

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Three perfect years, full of sweet memories preserved in some of the tenderest of her future poems. Then came the longed-for baby son. But on the heels of their joy stalked sorrow. For barely had they reached their second home under the elms of a friendly small village in Minnesota before the young mother's health—never very robust since the baby came—failed entirely. For weary months she lay . . . waiting for pain to cease, for sleep to come, for strength to return, for a gleam. "Dark, useless days," she called them. Days when the helplessness of an infant son cried to her, the needs of a little house. And she must lie still . . . *still.*

Some of her later poems about that home, so suddenly sad and still, hold the crooning note of a lullaby; as though she would rock it in her sorry arms, along with the baby son—that motherless small house that had to muddle along without her.

Oh, if only she could *write!* Then, even if she should never be strong again, she could help. The memory of old well days stabbed her. The way the little house used to glitter. The primrose on the sill, the braided rugs, the singing, shining teakettle, the savor of her fresh-baked bread. The sound of dear home-coming steps, and her heart hurrying with her to light a flame, singing with the happy kettle. Then the ache in her throat, the flooding of her eyes

With an ancient tenderness—
The old, old sweetness of service
For a man
Who looks at me from the doorway
As if he were glad.

Even in her sick depression, she knew he would always be glad when he neared any threshold where she was. But she—Oh, dear God, could she ever be reconciled to not doing her share . . . to being a burden? . . . *If she could write!*

So, with the faith of a great and simple soul, she prayed to be a poet. Earnestly she poured it all out—her utter inability to write verse; her need to know how; her solemn pledge never to write anything unworthy of the source of her inspiration. . . . When her husband found her picking at his typewriter with two uncertain fingers, he laughed affectionately, rumpled her black shining hair, and pocketed the poem. He was the writer in that family. Her job was to get strong and rosy again.

She wrote another poem about night and a broken home, a maimed mother, a mourning mate. Just a nest, left cold and desolate, but it touched a heart that was ever "a comrade to wild birds of the air." She called it "The Marshland," and her husband admitted that it was fair. To satisfy her, he sent it off to a magazine. It was

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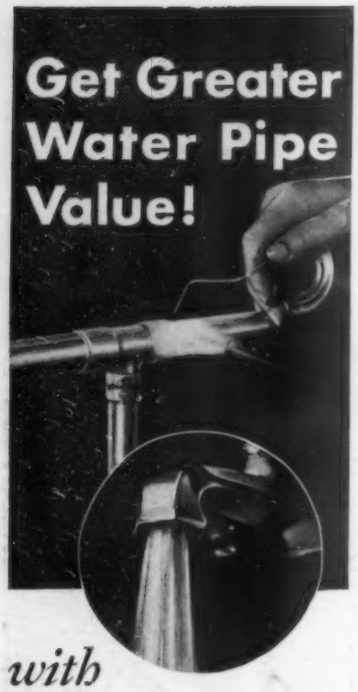

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immediately accepted. Since that happy day she has sold over two thousand poems to leading magazines in this country and England, and has six books of verse to her credit; but no acceptance has so thrilled her so much as did that very first one by the editor of THE OUTING MAGAZINE.

"Norman brought the acceptance from the little northern post office," she told me. "I can see it all, the sunlight in the tiny room, my baby with his blocks, and I dragging about at some little task. . . . He handed me the letter, and I sat down flat on the floor and hugged it. The check was only for five dollars, but it looked bigger than fifty to me—"

"Did you buy something with it?"

"*Did* I? I always called that linen tablecloth my Marshland one. And after that each little thing that I bought to shine and glisten in my small rooms was named in my mind for the poem that put it there. . . It has been a comfort to do this for my home. It has made up, in a way, for what I couldn't—"

One hears the catch in her nice voice, and is sorry. For although there is nothing organically wrong, poor health has sent her back to a sick bed time and again. Sometimes she runs her house by "remote control" from her bed. And there are days of greater suffering when it must be left to the devoted hands of helpers. But between these occasional set-backs, she is well enough to go marketing—which she keenly enjoys!—and appear on many concert and radio programs—which, one suspects, she enjoys less! "I go along," grins Norman, "to carry the aspirin, and lead the applause."

After one of these illnesses, with the first breath of returning strength she makes straight for the kitchen. Possibly because in her veins flows the blood of efficient Pennsylvania-Dutch housewives, merged with that of gracious homemakers of old Virginia; so that she needs must make salads as well as sonnets, and be a good old-fashioned wife and mother before she is a poet.

"My writing," she explains, "is tucked in when and where I can manage it. I have never shut myself away in order to write. I could not bring myself to turn a key against my family. Perhaps I might have been a better poet if I had—"

Many of her finest poems have come out of the weary hours of illness—the famous "Wait," "A Prayer for Courage," and "This, Too, Will Pass"—poems that have flown into countless sick rooms with comfort and healing in their wings. Collected into a little book called "Songs of Courage," they have been oftener under the pillow of a hospital bed than between book ends. Doctors write of their being passed from hand to hand along the friendly wards of suffering until they literally fall to pieces; of their being carried to the very threshold of Heaven on the whisper of the dying.

Wait . . .
I have learned God never will forget
To light His lamp. If we but wait
for it,

It will be lit.

It is wise for a poet with a journalist husband to look philosophically on house moving. Grace can remember six of them, and writes:

And long ago I learned
Home may be near,
Home may be far—
But it is anywhere where Love
And a few household treasures are.

There was the honeymoon home and that home in a quaint little Minnesota village where her health broke. Then they moved back into the home state, where Reid, the second son, was born, now a promising young artist.

Their next home was in Sioux City, under the eaves of the college, a step from the campus. Here the neighbors were faculty members, and wonderfully kind to a shy young mother who wrote poems in her spare time. They invited her to read them at one of their meetings. She was so scared she almost fainted. "You recited with such feeling, my dear," one of the learned listeners told her. Grace smiled a grateful, wan smile, knowing how barely that "feeling" had escaped being the hysterical sobbing of stage fright.

It was here they bought their first car, and Grace, in linen duster and floating motor veil, rode forth to scale the heights of the hills known as the Broken Kettle. The very name intrigued the little girl of the pewter teapot. Coming upon them in the early dusk of an autumn day, they gave her a poem. It sang in her head, clear through to the last two lines:

A lighted lamp across the fields—
and lo,
The one who came the hill road has
come home.

"I sold that poem to Scribner's magazine," she said, "and I all but died of joy. I remember getting the check on Monday morning. How that washing ever got done I don't know! I had been placing material with many of the smaller magazines, but to reach such heights was almost more than I had dared to hope!"

Their third son, Norton, was born here in the shadow of the college. He is the "intellectual" of the family, being graduated last year with honors, after doing the full college course in three years. Then came the big move, from North to South, in 1917.

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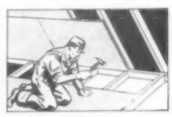

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soil of the South, her mother's land. She tells it in "Heritage":

My mother bore me—looking toward the South,
A fierce nostalgia clutching at my heart.
My father, stoic product of the North,
Could never understand, nor have a part
In her wild longing for a languid South;
But hidden in my veins she left to me

A smouldering passion for white Southern moons,
And soft warm winds that sweep up from the sea.

And after long years of wandering—I have found
Her land at last.

They welcomed her with something more than typical Southern hospitality. They loved her on sight. They heaped honors on her, prizes. They not only trod a neighborly path to her door, but they invited all America to tread it with them! And in the years that followed, a good part of America did—in spirit. Not only by mail. Along the radio airways thousands of women traveled to knock on her door.

Ted Malone, after reading one of her poems on his *Between the Book-ends* program, wrote her, "You might be interested in knowing that I have had several hundred copies of that poem sent in to me from folks who wanted to hear it read." Which certainly did interest her; for people, in the past few months, had already bought thirty-six thousand cards bearing the same poem! Another broadcaster quoted a Grace Noll Crowell poem on his *Home Folks* program, and when crediting it, said that the poet's home was in Texas, although he didn't know just where. But his listeners did. Letters poured in from every state in the union to tell him that Grace Noll Crowell lives at 719 Lowell Street, Dallas. Some, for good measure, told him her birthday.

Yes, fame came swiftly to the little girl of the pewter teapot when she came home to Texas. And appropriately enough, homes figured in every step of the way—and neighbors! She loves to tell of how she was "discovered" by a neighbor while she was still living in Wichita Falls. That dear neighbor found out that the new lady next door wrote poems. She read a few . . . was enchanted. She ran to tell another neighbor. "She writes the most beautiful things. Just think! A real poet—living on our street!"

So they gave a tea, and asked Grace to come and read some of her verse. "I nearly died again," she confessed. "I trembled all over. My teeth chattered so that I could hardly speak at all. I managed to get through the first poem and the second, and then broke down on the third, and actually cried! I was so discouraged I said I would

Young Eyes

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never attempt to lift my voice in public again."

"But you did!"

"Only because of their understanding and inspiration. They kept encouraging me, bless them, until I finally found out that folks, in the main, are kind, and not critical at all; and if I do my best, I have nothing to fear."

That was almost twenty years ago, but those loyal women organized into the Crowell Circle and still meet regularly to read her poems, although hundreds of miles away from the new neighbor they so lovingly sponsored. And oh, what was destined to grow from that first Texas tea party!

It was in a neighbor's home that another great step was made. The Crowells had moved to their Dallas home; and again it was a tea, and this time the guest of honor was an English woman. She was quiet and charming, easy to entertain, and doubtless Grace—who had grown accustomed to reading her poems by now—did her friendly best for the neighborhood guest.

And before she left, the cultured young woman called on Grace and gravely asked if she might be allowed to introduce her poems to the English magazines! She was the head of one of England's largest literary agencies. "It was like a fairy tale," sighs Grace. For so well did the quiet Britisher do her work that thousands of the Grace Noll Crowell poems have been published in England and the Empire. And the sales are ever mounting as the years go by.

And then another surprise. The editor of HOLLAND'S, to whom she had been sending occasional poems, wrote her an encouraging letter, telling her that he felt she had something to say to America's "millions of little homes," especially to the mothers who kept them. He also felt, he said, that she could, if she wished, become a nationally—perhaps internationally known poet. This from an editor, not from an indulgent neighbor, a fond friend!

Norman read the letter in silence. Until then he had insisted that he was the writer in the family. Now he insisted no longer. With casual cheerfulness he subordinated his career to hers, and from that time on devoted himself to her work.

"You see, it was this way," he grins, "the greatest handicap a writing man can possibly have is another writer in the same family who can out-write him. Here I would spend the better part of a day pounding out a thing that netted me a mere pittance (when properly revised); and she would flit into a room like a butterfly, flop onto the old machine and thump out a poem that knocks somebody for fifty dollars! There ought to be a law—"

All of which nonsense doesn't fool Grace one bit. "Norman," she says, her eyes suddenly misting, "is a very gallant gentleman."

In one of his rare serious moments he explained, "There isn't room in our sort of home for two careers—and this poetry business means so much to Grace."

With a capable husband to take care of the mechanics of her writing, she could give more time to creative work. It was no longer a spare time job. It was a full time profession. Her poems began to appear regularly in America's leading magazines. The Poetry Society of Texas awarded her first prize for her collection of verse, "White Fire," and it was published in 1925. Besides an edition brought out in England, it was done in Braille. "Silver in the Sun" was published three years later; "Miss Humpety Comes to Tea," the following year; "Flame in the Wind" and "Songs for Courage" after that. And now her new book, "Light of the Years," has just been published by Harpers.

And with it all she has found time for concert and radio work—and to don an apron when the kitchen calls. "I made the cranberry sauce for the Thanksgiving dinner," she wrote me last November, "and the dressing, and feel far prouder of the job than if I had written a sonnet."

Yes, Grace Noll Crowell has achieved fame—but not fortune. It cost money to educate those three big handsome sons. Constant moving and doctor's bills do things to anyone's budget. But then, wealth might have been too expensive for the little girl of the pewter teapot. Hear what she thinks about it:

Sometimes I am glad I am not rich—
Is it a singular thing to say?
If I were, I should have missed
The beautiful joy that was mine today—
Simply because one scarlet bloom
Came to brighten my little room.

And it is strange, but when I am tired,
A flowered plate, or a quaint, gay cup,
Or a new pan placed on my kitchen shelf,
Can magically lift my spirit up:
Something for a quarter—or a dollar—or a dime,
That I have wanted for a long, long time.

And then—to the mystification of Norman, one-time banker and now family budgeteer of the Crowell finances, she goes on to say that she is sorry for the rich woman. Because she can never know the keen delight of at last walking into a little room to see:

A new rug blossoming on the floor,
Where an old worn one has been before.

There is nothing in Norman's Scotch ancestry to help him understand this sympathy for the wealthy. But thousands of women

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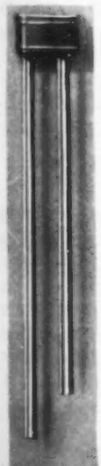

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living in modest homes the country over enthusiastically join her in saying:

She who is rich may have fine things,
But she has not waited as I have done;
She has not gathered her treasures in
Slowly and gladly—one by one.
I do not think that her great rooms shine
Any more radiantly than mine.

The gathering of those treasures, one deducts, is somewhat slow at times. For last December, with eager congratulations raining in on her because she has just been named Poet Laureate of Texas, a radio official called up to ask "If you could have just one wish granted for Christmas, what would you ask for?"

"Spiritual or material?" queried Mrs. Crowell.

"We'll say spiritual."

"Peace," she said, without a moment's hesitation. "Peace for my mind and body. Peace of mind and body for troubled people everywhere. Peace for the world—our poor, tired, hurt old world."

"And now," said he, "supposing you ask for something material?"

And again she answered without a moment's hesitation. "A new rug for my back bedroom. This one is worn to the nap."

There was a second of surprised silence. It was not the sort of thing one expected a poet laureate to say. Then he laughed. "That's good," he said, "I'll broadcast them both." And he did.

The Crowell's present home is an embodiment of Grace's sweetest, simplest home poems. It is a cozy, seven-room bungalow on a quiet little street where live—of course!—the loveliest neighbors. In the front yard are two mimosa trees, a glistening-leafed magnolia, and a dogwood tree, all of which Grace planted herself. She is very fond of that dogwood—perhaps because it has given her a very lovely poem. "And last spring," she told me proudly, "it bore forty blossoms in its little hands for me."

There is not much about the little home that differs from those on each side of it, except that many of America's great people have crossed its threshold, also a few literary celebrities from across the sea. But the mail man knows the difference, and never ceases to marvel at the enormous amount of mail which he carries there. Letters from all over the world—thousands upon thousands of them—parcels of all sizes and shapes.

And inside the little bungalow, the ever-increasing mail is a wonder, too, to Grace. A dear delight, and, as she says with swimming eyes, "the most precious pay."

Here is a letter from an American, now a salesman in China. He has just read a magazine poem of hers and feels sure it must have been written about his own childhood home. Those hollyhocks!

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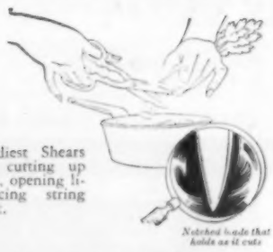

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That little winding path! Please send by return all the books of poems she has ever written; for—gee!—a fellow gets homesick!

And here's another. A group of Boston club women—one-hundred and fifty of them—have voted to send her this letter of thanks. Another is from a lovely lady of eighty, saintly "mother" of one of America's largest young people's organizations. She tells how Grace's poem "Interior," could be a description of her own kitchen in the old farmhouse on Cape Cod; and that she is going to rename it "The Kitchen" before tacking it up on these mellow old walls. "It will help us to keep the place always clean and shining, and to keep sunny ourselves when we have to be working there . . . I often wash the dishes——"

Here is one on church stationery. The writer thanks Grace for a recent recital before their Junior Matrons' Club. "You did what I hoped you would. They came to me, wide-eyed and often wet-eyed, to say 'She has revolutionized our ideas about housework. We are going back to make our houses into homes.' You have helped them more than a year of man-made sermons——" Honest wife of an eloquent preacher!

Then, the parcels, all containing some small, loving gift in return for "something priceless" they have found in a poem. A few wheels of tatting from a pensioner in Wales; a bit of fine carving from Oberammergau; kettle holders from a lonely ranch in Australia; a quilt lovingly sewed by "a group of home-lovers"; a box of quaint note paper from an English missionary in Japan.

"And *this!*" says Grace, her voice breaking. Just a battered box of wilted wild flowers gathered from the thin soil about a mountain cabin. *"To thank you, lady . . ."* And beside it a florist's box of gorgeous roses—a radiant new species named for Grace Noll Crowell by the horticulturist who produced it, "To honor the poet who produced a still more exquisite flower in 'I Planted a Rose.'"

Norman, as usual, is clowning. "An' now," he says, "ask me to what I attribute her success. Go on, ask me!"

I agreeably comply. He has the answer all ready. "To having a husband like me," he grins, and waits for the laugh. But none comes. It seems a perfectly good answer to me.

"That's a joke!" Norman, the humorist, protests. But I am thinking of Norman, the husband. "It's the truth," I say. And then I tell him what Grace once said to me: "If you only knew the metal he's made of. He never, in all my suffering and times of being frustrated completely, has shown me one downcast look. I never could have gone on without him."

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ROYAL PUDDINGS CHOCOLATE VANILLA

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And for once, Norman the humorist has no clever come-back. He stands in silence, looking at Grace crying over the sad little mountain flowers, fragrant with a sweet, wild gratitude. And then:

"There were three sizable checks in the mail," he hails her. "Ain't that sumpthin'?"

The little girl of the pewter teapot isn't listening. With gentle hands she touches first one humble gift, then another—this letter, that . . . the love behind them "glitters" them . . . the day . . . her life . . . making this poetry business shine like silver in the sun.

Prayer for Womankind

God, give each true, good woman
Her own small house to keep—
No heart should ache with longing,
No hurt should go too deep—
Grant her age-old desire,
A house to love and sweep.

Give her a man beside her,
A kind man, and a true,
And let them work together,
And love—a lifetime through;
And let her mother children
As gentle women do.

Give her a shelf for dishes,
And a shining box for bread,
A white cloth for her table,
And a white spread for her bed,
A shaded lamp at nightfall,
And a row of books much read.

God, let her work with laughter,
And let her rest with sleep—
No life can truly offer
A peace more sure and deep—
God, give each true, good woman
Her own small house to keep.

From "Silver in the Sun"

[*Note:* Most of the poems are from "White Fire," "Silver in the Sun," and "Flame in the Wind," and are reprinted by special permission of the publishers, Turner Co., Dallas, Texas.]

Dollar Ideas

NOTE: We are desirous of publishing the useful dollar ideas submitted by readers just as quickly as space will permit. But, due to the great number on hand, we must request that no more ideas be submitted until the supply has been used up, when we shall publish a request for more. We cannot enter into correspondence regarding material submitted, nor can we return any rejected copy.

Thread that kinks

I was grateful to find out how to keep sewing thread from kinking and want to pass the tip on to others. For cotton thread, the needle should be threaded to the strand before it is cut from the spool, while silk thread should be threaded from the newly cut end. ELSIE WHEELER, Portland, Tenn.

Felt prevents scratches

I find that gluing pieces from old felt hats to the bottoms of flower vases protects the finish of the

table. I also glued felt to the bottom of a brass candelabra that was scratching the top of my cabinet and have found that it works very effectively. MRS. EARL BERGER, Steubenville, Ohio.

Comfort from the comforter

When a quilt becomes so worn that it cannot be patched or mended, yet is too good to be discarded, use it as the filling in a comforter. A comforter may be made by using the old quilt and a layer of cotton as the filling and to make a heavier one place the quilt between two layers of cotton and cover all with a suitable fabric—satin or satine. M. GULLEDGE, Mt. Vernon, Indiana.

Storing the card table

A good way to keep that bridge table and those bridge chairs neatly put away is to have a rack built in a closet. This is done by putting a strip of wood about eight inches high along the bottom of the closet wall. The table and chairs may then be set inside this rack and they will stand up against the wall, out of sight and out of the way. This rack may be built along the side and back walls of the closet and can be used for other things, such as an ironing board that just won't stay in place, and certainly does help a lot in a city apartment. MAXINE R. GRAHAM, New York City, N. Y.

A platform for the baby

My husband cut a piece of wallboard to fit the baby's crib and I place it in the crib each day. It makes a hard surface for the baby to play on. She is learning to take short steps and seems to like her special floor very much. MRS. B. E. HUPMAN, Whitehall, N. Y.

Expert tie pressing

Here's the easiest way to press a tie. Insert a heavy pasteboard, cut in a shape that will slip inside the tie. This holds the tie and its lining in place and you can turn out some very expert work. MRS. E. F. NELSON, Little Rock, Arkansas.

Teetering on a ladder

When you're teetering around on a step ladder it's maddening to have your tools, nails, and tacks go rolling off. To prevent it, nail a strip of inner tube around the top step, projecting above the top, of course, to form a shallow tray. You'll find this handy at curtain hanging time. MRS. PEARL MAY, Wapakoneta, Ohio.

Outgrowing the high chair

Old-fashioned rubber-nosed door stops make one of the dining room chairs just the right height for the child that has outgrown his high chair and still finds the regulation size a bit too low. They can be stained or painted to match furniture at a very low cost. MRS. W. W. PETTUS, Goliad, Texas.

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HAM ROLLS with CHEESE SAUCE

Royal's Surprise Recipe for October

Enticing wheels of flaky crust and piquantly seasoned ham—topped with a golden cheese sauce and served with buttered spinach. There's a suggestion for dinner tonight that will stir the interest of your family! Ham Rolls are kind to your budget, too—and a splendid way to use up left-over ham.

Ham Rolls with Cheese Sauce

2 cups flour
4 teaspoons Royal Baking Powder
½ teaspoon salt
4 tablespoons shortening
¾ cup milk, or half milk and half water
1 cup ground ham
2 tablespoons soft butter
1½ tablespoons prepared mustard

Add butter and mustard to ground ham and mix well. Sift together flour, baking powder and salt; add shortening and mix in well with fork. Add liquid to make soft dough. Turn out on floured board and toss lightly until outside looks smooth. Roll out ¼ inch thick in sheet 12 inches long and 10 inches wide; spread with ham mixture. Roll up lengthwise like jelly roll and cut into slices 1½ inches thick. Flatten each slice down to 1 inch thick and place on greased pan; bake in hot oven at 475° F. about 14 minutes. Makes 8.

Cheese Sauce

Melt 2 tablespoons butter; add 2 tablespoons flour and 1 teaspoon salt; stir until well blended. Add 2 cups milk slowly, stirring constantly until thick and smooth. Bring to boil and boil two minutes. Add ½ cup grated cheese and stir until cheese has melted.

They'll win you acclaim as an artful cook—these novel and tasty Ham Rolls. But remember—to get a fine-flavored crust that melts in your mouth, you must use Royal, the Cream of Tartar baking powder. Cream of Tartar is a pure fruit product from ripe, luscious grapes that gives all your baking finer texture and more delicious flavor. Try Royal today!

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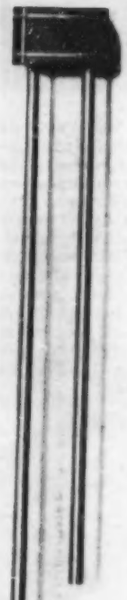
NEW YORK SCHOOL OF INTERIOR DECORATION
515 Madison Avenue . *Established 1916* . New York City

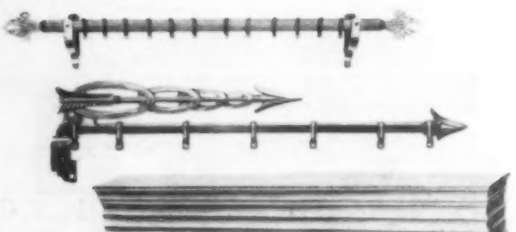
Little things that yield big comforts

One of the two new thermometers shown above is adapted from the girandole, for Colonial rooms, one is entirely modern. From Western Electrical Instrument Corp.

Left: The Lawson electric clock, in its modern case, registers time in the same way that a time-table does. 11" long x 4½" high

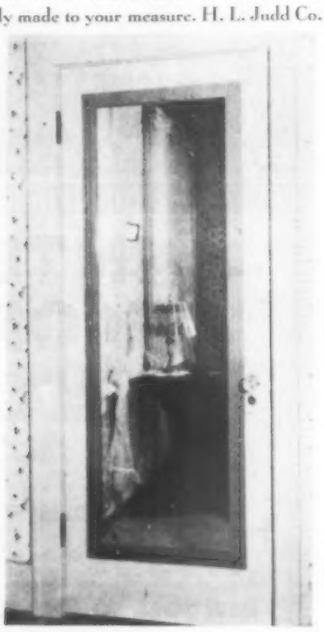


Left: A two-tone chime announces callers at the front door, and melodiously. A. E. Rittenhouse Co., Inc. shows this one



New window hardware. Top, a wooden pole set, with metal fittings; center, a cast metal "crane" to retail about a dollar; below, wood cornice sold ready made to your measure. H. L. Judd Co.

A modern desk clock in walnut 5⅜" in diameter, it is known as "Discus". The maple is 8" high. Seth Thomas clocks



Full-length mirrors to fit the usual standard door sizes have ivory or unfinished moldings. Pittsburgh Plate Glass Co.

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ANCHOR LINE

Sheets

NOTE: When this advertisement went to press August 7, our salesmen had covered only part of their territories. If your city is not listed, send coupon on opposite page, as probably by now there is a distributor near you.

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CROSSETT, Crossett Mercantile Company

CALIFORNIA
BAKERSFIELD, Malcolm Brock Co.
HOLLYWOOD, The Broadway-Hollywood
LOS ANGELES, Broadway Dept. Store
PASADENA, T. W. Mather Co., Inc.
POMONA, Orange Belt Emporium
PORTERVILLE, Bullard's
RIVERSIDE, H. F. Grout & Co.
SACRAMENTO, Breuner's
SANTA BARBARA, Trenwith's
SAN DIEGO, Walker's
SAN FRANCISCO, City of Paris Dry Goods Co.
SAN JOSE, L. Hart & Son Inc.
VISALIA, Model Department Store
Archer's of California
H. C. Stevens Co. of California

CONNECTICUT
BRIDGEPORT, The D. M. Read Company
HARTFORD, Brown Thomson Co.
NEW BRITAIN, Davidson & Leventhal
NEW HAVEN, The Gamble-Desmond Co.
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DELAWARE
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DIST. OF COLUMBIA
WASHINGTON, The Palais Royal

FLORIDA
ST. PETERSBURG, Willson Chase Co.

IDAHO
AMERICAN FALLS, H. C. Stevens Co.
Van Engelen Bros. of Idaho

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FREEPORT, F. A. Read Co.
JACKSONVILLE, Waddell's Dept. Store

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FORT DODGE, Gates Dry Goods Co.
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HAVERHILL, Mitchell & Co., Inc.
HOLYOKE, McAuslan & Wakelin Co.
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NORTHAMPTON, McCallum's Dept. Store
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SALEM, Almy, Bigelow & Washburn, Inc.

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BATTLE CREEK, L. W. Robinson Co.
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KINGSTON, The Wonderly Company
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LOCKPORT, The Carl Co.
NEW YORK, Hearn Dept. Store, Inc.
OSWEGO, Michael J. Leo
POUGHKEEPSIE, The Wallace Co.
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SAUGERTIES, Reed & Reed
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STAUNTON, Timberlake Dry Goods Co.

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Mid-summer

We build a greenhouse

G. THORP

THE inspiration for our little lean-to greenhouse sprang from a combination of cousins in the country, a C.W.A. sewer project, and a friendly florist.

There are several excellent ready-cut greenhouses on the market, and unless you really want to build your own, buy one, if it fits the available space. You'll probably save a lot of headaches, but you will miss a lot of fun. The sewer project involved quite a bit of blasting and all the stone had to be trucked away. How much simpler to throw it over our fence—it was ideal for foundations and wall. The friendly florist suggested standard coldframe sash for the roof, and an accessible supply of new but odd-sized lumber which had been scrapped provided the framing.

The site chosen has an ell with a southern exposure. The room with the three windows is a small sun room. Size was determined by the length of this room, about ten feet, and by the decision to use standard sash for the roof. A roof slope of thirty degrees fixed the outside width at about five feet three inches.

A trench fourteen inches wide was dug thirty-six inches deep at the two points adjacent to the house and the outer corner, and twenty-eight inches deep the rest of the way around to prevent heaving from frost. The bottom was lined with broken stone and a thin slurry of cement. Had we but realized, it would have been far easier to cut the stone to rough cubes, but we used it as it came in all shapes and sizes and laid it up with a mix of one part cement and three parts of sharp sand, generously applied. Openings were left for drainage at several points below the grade line. Though this was really a hard job, the final result is a rather attractive rough wall to which Ivy is clinging nicely. In order to keep the roof peak just below the cornice over the three sunroom windows, and avoid too much side wall glass, it was necessary to build the stone wall about four and a half feet above the grade line. This was unattractive, and to minimize the awkward height on so small a structure, we later added steps and a little terraced garden.

The main sill was fastened down with anchor bolts which had been set in the wall, and the door sill was notched into the wall of the house and the door frame. Rafters were centered with respect to the windows, and this necessitated some trimming of the sash frames. It was necessary, also, to use a filler board in the roof between the inner sash frame and the wall of the house.

Sash for the roof was fastened down with three galvanized iron screws and joints between the sash were closed with moulded battens. The opening under the eaves, between the roof sash and the side wall frames was closed with a strip of concave moulding. All wood to wood joints were given a coating of heavy paint, and fastenings were made with galvanized screws wherever possible. Openings between shingles and posts, and sill and wall, have been filled with a heavy mix of cement and shredded asbestos, well tamped in. Side wall glass is all laid in putty and held with galvanized brads of the type generally used in greenhouses.

As fresh air is essential to plants, adequate ventilation is provided as shown. A side ventilator is hinged at the top and its opening regulated with a single storm window adjuster in which were filed a few extra notches to provide closer regulation. A cupboard latch secures it tightly when closed. The roof ventilator was made by building a frame to fit over the top of the central sash and using the three top panes of glass removed from the sash. Hinged at the top, it is so channeled and rubber stripped that rain and cold cannot enter when it is closed.

The entire job was painted, inside and outside, with three coats of a light cream outside paint to match the house trim.

The floor level was raised with a cinder fill and porous red brick, which permit drainage but retain moisture, were sunk into it. The floor fill should be kept just below the level of any woodwork on the house foundation, so that there may be no chance of rotting due to continuous moisture.

It was not much of a job for the plumber to hook up to the hot water heating system and cut through the siding to a long flat wall radiator for the greenhouse.

Winter

Spring

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Smartness

In Columbia Residential Blinds you find the smartness . . . the livable smartness . . . that only fine workmanship and utter simplicity can achieve. There's extra satisfaction in fitting your windows with Columbia Residential Blinds . . . extra satisfaction in the beauty . . . in the wide choice of lovely colors . . . in the knowledge that each blind is made especially for the individual window, measured and fitted by Columbia Authorized Dealers, who are specialists in this type of work.

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It's wise to plan your bathroom carefully . . . to check costs against value. That's why an amazingly large number of the more attractive bathrooms are equipped with the T/N one-piece water closet. The T/N, of course, is well known for its advantages. Strong and quiet flushing . . . non-overflow feature . . . low, convenient shelf . . . does not need a wall for attaching . . . completely safeguarded to protect your health . . . modern design . . . and an imposing number of available colors.

An especially beautiful bathroom ensemble is the combination of the Winston vitreous china lavatory with the T/N one-piece water closet. The Winston is an advanced design, three sizes, chromium legs and fittings, and handy towel racks attached.

W. A. Case & Son Mfg. Co.
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There is available some especially interesting literature on modern bathrooms that is yours for the asking.

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A-106

Modernize YOUR CLOTHES CLOSET With ELCO Fixtures

Perfect Hat Rest, formed to fit crown of hat. Retains original lines.

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Adjustable Shoe Rack utilizes space not now in use . . . on your closet door! Adjustable to hold 4 pairs of shoes. All fixtures are washable suede finish. Colors: Green, Copenhagen Blue, Grey and Beige. . . . If your dealer cannot supply you, write for our free illustrated catalogue, showing complete sets for men and women.

THE ELCO COMPANY
P. O. Box 115-A, Downey, Calif.
14th & Locust, Dept. I St. Louis, Mo.

A bench two feet wide and eight and a half feet long is six inches deep and thirty inches above the floor, so that its top is level with the sill. Filled with cinders to retain moisture, it holds an amazing number of potted plants and leaves a full two feet of working space. Additional shelves have been installed along the windows of the house. One long shelf, overhead and along the three sunroom windows, will hold a dozen small flats. By the way, keep your flats small—they are easier to handle and readily watered by immersion in flat baking tins. Cans under the bench hold an ample supply of potting soil, etc.

You can build your own greenhouse if you want. It's great fun—total cost of this one was $59.35 of which $15.75 was expended for heavy labor.

No home need be without the right furniture

[*Continued from page 15*]

modern furniture; there is some maple, but the greater part of it is in walnut. There are also interesting tropical woods of various kinds and colors.

At this point we should mention "blonde" woods. This year it would seem the gentlemen who determine furniture styles prefer blondes—perhaps not prefer but certainly show a great partiality for them. In some cases these blonde woods are tropical, but in most cases they are bleached finishes applied to familiar woods.

Of Early American maple there is all one could wish. There are quantities of different styles in pieces for every room in the home of Colonial feeling. There is also a new finish, a soft, grayed tan with somewhat the look of old pine, presented in pieces that are replicas of fine old American originals. The collection is one of utmost interest and everyone will wish to see it.

No report of new furniture would be complete without a word about Victorian pieces and about French provincial. There is some of each, true to type, and ready for the home which favors this style of furnishing.

Upholstered pieces are luxuriously comfortable, and designers have been very skillful in devising chairs that are as spacious as one could want, but that actually are conservative enough in dimension to be in the right proportion for small rooms in small houses, without sacrificing any degree of comfort. Covers for sofas and chairs are quite beautiful and widely varied and include interestingly textured fabrics in all the desired colors, as well as staple materials.

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Now you can have the luxury of automatic heating without paying a high price for it. A Whiting Stoker wastes less fuel than you do with a shovel—burns lower-priced grades of bituminous coal than you must use. Many owners save $2 to $3 a ton! Install a Whiting. You have upstairs control with even, healthful room temperatures. There will be no more morning fires to make. No "banking" at night. No ashes. Here's the safest sort of clean, quiet, odorless, automatic heating.

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"ENABLED ME TO DRESS UP MY BASEMENT— and really enjoy it rather than have it cluttered up with coal dust and ashes," says Mr. S. S., of Omaha.

"DURING 4 WEEKS OF SUB-ZERO WEATHER," writes Mr. H. H., Washington, Mo., "We maintained a temperature of 72 degrees day and night because of sickness. The Whiting Stoker has given me excellent service without any trouble whatever."

* Names Upon Request

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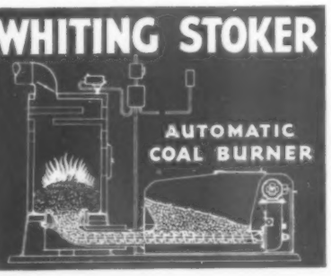

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WHITING CORPORATION
15632 South Halsted St., Harvey, Ill.
Please send me complete information regarding the WHITING STOKER.

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Our grandmothers' old Spice Pinks

I. THOMPSON SMITHERMAN

THE old-fashioned double Spice Pinks are gradually being forgotten by the younger generation—that original wild variety of Grass Pink (Dianthus plumarius) is falling into the discard. The many modern and more spectacular plants are slowly crowding out the old favorite.

From a three-day tour and search of a city of one hundred thousand population, only four beds of our grandmother's Pinks were found. This poking in and out of gardens in pursuit of these old treasures in the modest home or the handsome estate, taught us how precious the few remaining had become.

Almost every one can recall, a few decades ago, ancient formal beds in dear grannie's garden thickly bordered in Pheasant-eye Pinks. A riot of color and fragrance. A veritable wreath, fringing here and there for little children to pick, and pick, and pick. Spicy perfume everywhere at dawn, at dusk, from their pungent hearts.

It's positively "youthifying" to any age, even now, to bury the face in the delicious depths of a Colonial bouquet while memory floods the moment and makes you feel like a child again. If smelling a certain fragrance makes us feel young who knows but that we might in time become what we feel and continue to partake of the joy of youth?

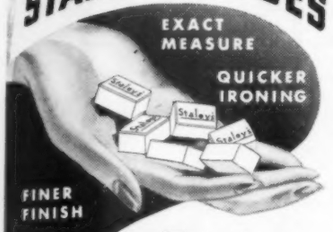
Phrase and fable tell us that the first Pinks were the gift of the gods. They are supposed to have sprung from the graves of great lovers who had beautified the world with their affection. These lovely things were sent as monuments to commemorate true love.

It's positively kingly the way they have so many names: Scotch Pink, Pheasant-eye Pinks, Cinnamon Pink, Spice Pink, Clove Pink, grandmother's Pinks, Grass Pinks!

The most flagrant need of the Pink is perfect drainage and a gravel mulch after washing rains, or prolonged wet spells. The reason our ancestors had such success with Pinks was no doubt their propensity for planting in borders just on the edge of the built-up beds. Here we have the ideal location for fine drainage in almost every locality. Both North and South yield the same result with Pinks if drainage is planned for adequately.

Heat is not an enemy of Pinks, but the scalding which one often sees in their sear yellow under stems, is from excessive moisture heat. A little gravel tucked up

For Perfect Starching use this New STARCH in CUBES



Tired of starch too thick, too thin? Weary of an iron that sticks and scorches? Then use CUBE starch! Ironing will be pleasant ...no waxing, sticking or scorching. Your clothes will have the exact stiffness, the extra-fine new finish you desire. Try Staley's Gloss Starch Cubes NOW. they cost no more.

Send today for **HANDY CLOTHESPIN APRON**

Get an attractive handy clothespin apron. Just send name and address with Staley Starch box top and 5¢ to help cover mailing cost. Supply is limited. Send today. A. E. Staley Mfg. Co., Dept. R-10, Decatur, Ill.

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THE FINEST IS NO LUXURY WHEN IT COSTS LESS TO BUY

Satin Tissue is smooth, soft and sheer, yet tough in texture. Above all, it is pure and safe for everyone's use. It comes in *Pure White* and "natural," and attractive colors. Roll fits all fixtures, but contains 2000 sheets, more than double the ordinary. 25c a roll, or in 4-roll cartons at drug, department and better grocery stores. Or write to A. P. W. Paper Co., Albany, N. Y.

A.P.W. *Satin Tissue*

QUALITY PURITY SAFETY STRENGTH

under the mat or bushes after heavy rains, or a spell of wet weather, will prevent this. These thick mat-like clumps of bluish glaucous leaves will stand lots of snow; that is, if it is dry snow. Air must penetrate the thick branches to keep down the decay from that old enemy, scald. Washing rains pile undesirable debris about the entire root source and immediate attention with gritty material is required to prevent too much moisture under the collar of the plant.

There are dozens of varieties of Dianthus, but plumarius is one of the children, the wild child, but breathlessly smart in beauteous beds of Colonial bouquets with lace paper ruffles.

Pinks are such aristocrats that they dislike common contacts as being choked from grass or weeds; they need plenty of air, so do not crowd them. The rock garden is their delight and they will live from year to year, straight on through, if the ice is shaken from them before it begins to melt. Freezing temperature is not injurious, but slowly melting ice will induce root rot.

Ten cents worth of seed, if sown in the open ground, will give you a wonderful start of old-fashioned Pinks and many colors, and seed sowing may be done now with better success than if delayed till spring. Get a good start on the young plants before winter comes.

Then, if you desire certain shades for sweet memory's sake, you may make "sets" (layers) from the old clump by pressing down some of the branches sticking out on the sides. These may be weighted down into the newly raked earth by a little earth or broken brick. This should be done the end of September and the roots will come before mid-winter. Clip away from the mother plant and reset in separate beds, if liked, or leave in one mass. Cuttings may also be made, but never clip them off the mother bush, merely strip them back and down, breaking off about five inches long. Always take them with a "heel" (just below the joint and two leaves); this is where the new roots will come first of all.

The original name "Pink" came from the first flowers being pink in color and were gathered from the wilds to crown the winners for racing, or any type of outdoor sport. Later they were called "Coronation flowers" and finally "Carnations." They were often twined in with the laurel leaves to bedeck the horses' necks after the old races were over. The favored heroes were fed upon jellies and toasted with wines flavored from Spice Pinks and, lastly, the most worthy darling of the hour was pelted with candied petals crisped in sugar.

Poison Gas Used FIRST by Tiny Bug!

Poison gas is not a "modern" weapon, for Nature armed the Bombardier Beetle ages ago to wage chemical warfare! When alarmed, this insect shoots out an acrid vapor at its enemies. (Described in the New Merriam-Webster.)

Plant Makes First Animal Trap!

Man was not first to use the spring trap. The leaves of the plant called "Venus's-Flytrap" form an insect trap which closes suddenly to catch the insects on which it feeds.

THERE is almost no limit to the completeness with which the *New Merriam-Webster* covers the world of Nature in word and picture — including full-page color plates of Moths and Butterflies, Birds, Wild Flowers, State Flowers, and Poisonous Plants.

Bee Uses Both Scissors and Compass!

The leaf-cutting bee is equipped to cut rounded and oval pieces from leaves to be used in building nests. (Information from New Merriam-Webster.)

A NEW CREATION—THE SUPREME AUTHORITY

For practical information—for study—for looking up things mentioned in your reading—you can turn to the NEW MERRIAM-WEBSTER with the assurance that you will find your needs filled by 207 of the world's greatest authorities. Complete and satisfying answers to questions on law, business, manufacturing, engineering, medicine, chemistry, bacteriology, astronomy, aviation, radio, sound pictures, gems, coins, color, and hundreds of thousands of other topics.

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WHEN YOU CHANGE YOUR ADDRESS

Be sure to notify the Subscription Department of THE AMERICAN HOME at 251 Fourth Ave., New York City, giving the old as well as the new address, and do this at least four weeks in advance. The Post Office Department does not forward magazines unless you pay additional postage, and we cannot duplicate copies mailed to the old address. We ask your coöperation.

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MAKE BETTER COFFEE

The best coffee can be ruined in the making. Silex glass coffee maker gives you coffee, tempting, refreshing, appetizing. Transparently clean. Pyrex brand glass, guaranteed against heat breakage. Silex is simple to use and easy to keep clean.

The Silex Co., Dept. AH10, Hartford, Conn.

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ELECTRIC TABLE MODELS From $4.95

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IF YOU HAD an interior decorator "do" your home, she would probably finish your closets with ROYLEDGE—that wonderful, improved NEW shelving. It comes in dozens of modern and period designs—colors and patterns styled by decorators for kitchen pantries, linen and guest closets, etc.

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• You'll find Royledge on the counters of all 5¢ & 10¢, neighborhood or dept. stores. (10¢ sizes, too.) *"Feel the Edge"* ...then you'll know why Royledge hangs flat, wears well, *stays* beautiful. Made by Roylace, 842 Lorimer Street, Brooklyn, New York, who make those famous lace-like doylies, *"Roylies"!*

Royledge
REG. U.S. PAT. OFF.
SHELVING

Our dining room transformation

THESE are pictures of the dining room of our house, a very old one which we recently purchased and remodeled. The windows on the first floor all have transoms which indeed are very hard to bear. After much thought we decided to panel them which gives a very pleasing effect.

The dining room woodwork is a very light, dull finished oak; floors, dark oak; walls, aqua marine blue; rug, plain rust; curtains are fringed. The furniture is an old walnut suite done in ivory with a glazing of burnt umber.

—LILLIAN SHOFSTALL,
Kearney, Neb.

"FREE ARE MY SERVICES" —says THE AUTOMATIC BUTLER COAL STOKER

"I PAY MY OWN WAGES... CUT HEATING COSTS 15% to 50% AND MORE!"

14 SIZES

STREAMLINED AND STANDARD MODELS

SELF-COALING "BIN-TO-BURNER" MODELS

BRINGS AUTOMATIC HEATING AT ITS BEST WITH NATURE'S CHEAPEST FUEL

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*AUTO-EXPRESSIONATOR
Brings back the expression necessarily taken out in the studio in transmitting the program.

*MYSTIC HAND
(A. F. C.) Automatically tunes set sharply without use of meter tuning or other gadget.

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Prices slightly higher in Rocky Mountain States and west.

CROSLEY stands, always, as a warranty of the highest value in radio. It is only natural that the 1937 models are Crosley's greatest achievements. Beautiful...as near perfection as science can attain...and priced for you who demand the best at prices you're pleased to pay. See your Crosley dealer today...you will hear radio you've never heard before.

THE CROSLEY RADIO CORPORATION
Cincinnati, O. Powel Crosley, Jr., Pres.

Shall we continue to keep the home fires burning?

[*Continued from page 100*]

By that, of course, is meant not only the rods or "points" but also the conductor wires and the ground terminals which, when correctly installed, unite to make the complete conductor system which a century of use has proven to be 99% efficient. When you consider, for comparison, that engineers rate the gasoline engine as 25% efficient—or the much-touted Diesel at about 35%—you begin to see that the approved lightning rod is nothing to laugh at!

Space does not permit of a full discussion of lightning protection; all we can do is point out that those who live in communities subjected to this natural hazard blandly allow their sophistication or their ignorance to rob them of $20,000,000 a year when an almost perfect safeguard against that threat has been available since before the American Revolution! (A copy of the 37-page "Code for Protection Against Lightning" can be had for 10c from the National Fire Protection Association, 60 Batterymarch St., Boston, Mass.)

Much that same attitude, of course, prevails concerning all of the other anti-fire precautions which have been tried and proven for years. Industry and commerce, as has already been pointed out, have brought their fire losses down to half what they were twelve years ago, mainly by increased application of the fire control principles that have been preached so consistently by the conservationists and, what is far more important, have been incorporated into compulsory laws.

The householder, on the other hand, has been pretty much immune to legal restrictions—even to such commonplace precautions as official fire inspections—with the result that he knows nothing and cares less about the ever present fire hazard. That is something, apparently, which always hits the other fellow. So we go on, and lose 1500 of them every day!

An inexpensive play box

Here's an idea that will save mothers many steps. Get a medium sized wooden box from your grocer. Give it several coats of paint. Add four casters to the bottom and two screw eyes on either end. A stout string attached to these screw eyes permits pulling either way. You can also paste nursery pictures or magazine covers on the box—giving them a couple coats of shellac. It makes a good toy box or play box and at night it goes right under the bed or in a closet. MRS. HARRY MORGAN, Minneapolis, Minn.

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PRESTO! Add Mapleine to hot water and sugar—and you have delicious golden syrup in 60 seconds. The cost? Only 7c a pint! A 2-ounce bottle of Mapleine creates 24 pints of syrup. And Mapleine flavor glorifies desserts, dainties. Adds zest to ham, beans. Order today—35c at grocers. FREE "Mapleine Dainties," 26 recipes. Crescent Mfg. Co., 672A Dearborn St., Seattle.

24 PINTS FROM ONE 35¢ BOTTLE

MAPLEINE

NOW! — An Amazing, New Triple Screen "SIFT-CHINE"

One Operation Sifts Flour Three Times

"SIFT-CHINE," the sensational flour sifter that foremost cooking authorities use, and so highly recommend. One hand holds and operates —"just squeeze the handle" —stir as you sift. A boon to better baking. No more scattering of flour. No more lumpy cakes or biscuits. Approved by Good Housekeeping Institute and other testing bureaus. Super quality—built to last for years. Highly polished finish with or without two encircling pastel bands of green, red, yellow or blue. 3 cup size, TRIPLE screen, one operation sifts flour three times, $1.25; 6 cup size, DOUBLE screen, one operation sifts flour twice, $1.00; 6 cup size, SINGLE screen, 75c; JUNIOR, 3 cup size, SINGLE screen only, 50c. Guaranteed satisfactory. At dealers or postpaid. Stamps accepted. ••• MEETS-A-NEED MFG. CO., 3004 Utah Street, Seattle, Washington.

Insist on a GENUINE
"SIFT-CHINE" Flour Sifter
"Just squeeze the handle"

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SEND NO MONEY We send C.O.D.—$2.00 plus few pennies postage. Satisfaction guaranteed or money refunded. Mail order direct to HOME OWNERS SERVICE, 415 N. State St., Chicago, Illinois

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DESIGNED CRYSTAL of dignity and charm... strong as carved quartz... resonant as silver bells... brilliant as diamonds. Wide selection at leading department stores, jewelers and gift shops. Cataract-Sharpe Manufacturing Co., Buffalo, U. S. A.

DESIGNED CRYSTAL BY Sharpe ALWAYS BEARS THIS TAG → Rock Sharpe Crystal

U. S. Bureau of Home Economics

The Chayote

RILEY M. F. BERRY

FORTUNATELY the picturesque, pear-shaped chayote is no longer an unknown vegetable in northern markets and its admirers have continually increased with the ever greater tourist travel to its first home, Central America, from which its popularity spread to the West Indies as well as to Mexico.

Evidently it was one of the principal foods of the ancient Aztecs and Mayas and the conquering Spaniards found it on sale wherever Mexican agricultural products were offered. The *conquistadoras* liked it so well themselves that later they introduced it into their own country and now it is grown not only in southern Europe but in parts of Africa, India, and Australia. In the United States one may say that it follows the Atlantic coast from Savannah down, is found pretty much throughout Florida, then skirts the Gulf of Mexico, and runs up in the California coast country; its cultivation (where uncovered, in the open) being limited to mild sections where frost arrives late or not at all.

But this inviting vegetable-fruit is not always sold as the chayote. In Great Britain one hears it called by its familiar Panama name of "cho-cho" while in Porto Rico it is known as "tayote." In Louisiana, where it has long been cultivated, it parades as "mirliton," or "one-seeded cucumber" and elsewhere one may hear of it as "vegetable-pear," "pepinella," "choko," and even "chow-chow" —take your choice!

Whatever it may be called, however, it should be better known to the housewife not only for the opportunity it gives for variety but for its excellence as food and because there is practically no waste in it. (On the vines chayotes vary in size but those offered in northern markets usually run from a half to a full pound in weight.) That their color may be green does not mean immaturity since there are both green and white varieties—with no perceptible difference as to flavor—and although the skin is ordinarily satin-smooth, occasion-

NOW is the time for all parties to get the aid of *fresh* Oysters. Their economy will help you "balance" your food budget. Their unique "mineral balance" of iron, calcium and iodine is just what your constitution needs. Their delicious goodness never causes appetites to go reactionary. And those who have always voted for *fresh* Oysters will tell you that *the real pearl in an Oyster is health.* Oyster Institute of North America, 5600 Thirty-second Street, N. W., Washington, D. C.

Buy fresh Oysters from dealers who display this insignia

Oysters delivered to consumer in original sealed containers

The Small House Supplement which appeared in the September issue has been reprinted as a twenty-page booklet in two colors. If you want a copy for your permanent file, it will be sent you postpaid for only 10c. Stamps accepted. Mail your order today to THE AMERICAN HOME, 251 Fourth Avenue, New York

Polish Teeth Safely, 60 Times for 25c

● Try this most amazing of tooth powders. It alone has Pepsodent's exclusive new patented discovery for floating-away film, dull yellow stain, leaving teeth transformed with a high-polish luster. 60 brushings in the 25c size. And a large family-size for 50c. Order from any drug counter.

PEPSODENT TOOTH POWDER
with the Patented New Discovery *for High-polishing Teeth Safely!*

COUNTER POINTERS

By SUSAN LEE

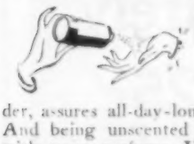
Here is what I learned about personal hygiene accessories. You can have complete confidence in these intimate items

Susan Lee
Shopping Expert

For Utmost Comfort

Perhaps a friend has told you about the pinless Kotex belt. It's truly a new design for living! Dainty secure clasps prevent slipping. The belt is flat and thin, adjusts to fit the figure. This gives self-balance—you can bend every-which-way without harness-like restraint. Yet this extra comfort and safety costs nothing extra. 2 types: Kotex Wonderform at 25c; De Luxe at 35c. "Cheap" belts can't compare, because inferior grades of elastic fray and wear out—make for the discomfort women dread.

For Personal Daintiness



If you've listened to the radio story of Mary Marlin, you've heard how Quest, the *positive* deodorant powder, assures all-day-long body freshness. And being unscented it can't interfere with your perfume. You'll want Quest for under-arms, feet, and on sanitary napkins—it doesn't clog pores or irritate the skin. Buy Quest and you'll agree 35c is indeed a small price for the personal daintiness women treasure.

For the Last Days

Here's something new that's gaining favor with many women. *Invisible* sanitary protection of the tampon type—and the name is Fibs. They are a product of the famous Kotex laboratories—the best recommendation I know for hygienic safety. Perhaps you'll want to try Fibs when less protection is needed. They're absolutely secure—may be carried in your purse for emergencies. Box of 12 is 25c.

A Gift for You! In fact, three gifts. One is a booklet by a physician, "Facts about Menstruation." The others are "Marjorie May's 12th Birthday" (for girls of 12) and "Marjorie May Learns About Life" (for girls in their teens). They give facts in a simple, motherly manner for you to tell your daughter. All are free—write for the ones you want. Room 1455, 919 North Michigan Ave., Chicago.

ally a spiny variety appears. The pulp (of which the edible seed is considered part) is of a firm, fruit-like texture and may be eaten cooked or uncooked.

This interesting vegetable belongs to the gourd family but is far more aspiring than melons, cucumbers, and squash. Its motto indeed might well be "Rise and shine and git along to glory" since, instead of sprawling over the ground, it is a prolific, vigorous climber, exhibiting to advantage handsome leaves and masses of dainty white star-like flowers which are irresistible to bees because of the wealth of honey-makings held in their hearts. The tender shoots of the vine are sometimes cooked like asparagus and the tuberous, starchy root is used like the yam in tropical countries.

But it is only the fruit which is shipped North and this is susceptible to infinite variety of preparation for the table. It may be served as a fruit-sauce, proceeding as one prepares peeled apples for apple-sauce, draining after boiling soft, adding a pinch of salt and some tart juice: lime, lemon, rhubarb, or Jamaica sorrel (the roselle), or combining it with apples, fresh or dried, with, of course, sugar and spice to taste. (There are many people who declare that a pinch of sugar must be added to chayotes, no matter how offered as food.)

Uncooked, the chayote may be used for salads in varying form or combination as one uses raw carrots, celery, and delicate squash.

General rule for cooked chayotes

Halve unpeeled chayotes lengthwise (including the tender seed) or cut crosswise into slices and cook until tender in just enough boiling salted water to cover.

Cooked chayote salads

Let the cooked halves (lengthwise) cool and chill after draining. Scoop out centers and fill with any preferred vegetable or fruit-combination and serve with salad dressing. Or slice crosswise, peel, and serve on lettuce. Also the cooked chayote pulp may be cubed and used alone or in any preferred combination.

Baked chayote

Cut in two lengthwise and cook until half tender; drain and scoop out centers; stuff each half with meat, cheese, nut, or vegetable filling. Place in well-greased pan or dish and bake in moderate oven until tender and browned. Crosswise (peeled) slices may be baked as peeled potatoes are baked.

Chayote with melted butter

Slice either crosswise or lengthwise, leaving seed in pulp, and cook till tender in boiling salted water to cover; drain and peel. Pour upon these slices melted butter and let stand a few minutes (keeping hot) before serving. Any preferred sauce may be substituted for the butter, as Mâitre d'Hôtel, Hollandaise, etc.

Creamed chayote

Cube or slice the cooked chayote (peeled) and proceed as for creamed Irish potatoes.

Chayote pickles, Dixie relish

Chayotes may be pickled in practically every way cucumbers are pickled but there is no more delicious and attractive form than the rule for Dixie Relish, adapted from S.P.R. Doc. 39, A-34, U. S. Dept. of Agriculture.

Chop fine (separately) enough chayote, onions, sweet green and sweet red peppers to make ½ a quart each. Mix; add four tablespoonfuls each of salt and mustard seed, two of crushed celery seed, three fourths cupful of sugar, and one quart of vinegar. Let stand (covered) over night in stone or enamel vessel. In the morning drain; pack mixture firmly in small, sterilized jars, paddling thoroughly to get out air bubbles; then pour the vinegar upon it and paddle again. Put on glass-lids of jars, press springs down half way; process at boiling temperature for ten minutes, then seal.

Pronunciation: Ch as in church; ay like long "i," and "ote" almost as you were saying "o-tay"—long "o," and clipping the "tay" short.

AMERICA'S FINEST HOTELS *use* TABLECRAFT CLOTHS & NAPKINS

THERE'S no hurried choosing when hotels go shopping. They test; they compare; they search far and wide for the best. And in table cloths and napkins they demand lasting crispness, rich patterns, sturdy texture that will come fresh and gleaming from the tub day after day, every day in the year!...You owe it to yourself and to your budget to be just as particular as the 85% of America's big hotels, restaurants and clubs who specify "TABLECRAFT by Rosemary." These lovely cloths and napkins, permanently finished and lintless, are now available in linen departments of retail stores. They come in finished standard sizes (hemmed) or by the yard and are Guaranteed by GOOD HOUSEKEEPING as advertised therein.

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Let us mail you a charming TABLECRAFT tray cover. See how easily stains wash out, how well it launders. With your name and address send 10c for postage and handling to Rosemary, 44 Worth St., N. Y. C.

TABLECRAFT BY *Rosemary* CLOTHS *and* NAPKINS

Football beano

[*Continued from page 48*]

are put back in the lunch-kit and you now produce, from a cardboard box within said receptacle, the dessert, éclairs, in their frilled paper holders. Deal one to each guest; protected by their little frills, they may be held securely and eaten in the fingers.

Now, as to the coffee (and whoever saw the picnic that was not the better for it), here comes the secret! The coffee goes into the vacuum bottle and comes out of the vacuum bottle boiling hot and black. Cream, yes; but in its own carrier. For this occasion it will also be found better to take granulated instead of lump sugar in a mayonnaise jar, and one spoon for dipping it, and one other for stirring the coffee cups. This sharing of the spoon provides one of the trip's lighter moments.

Next, dear hostess, pass the cardboard box and collect the paper frills; stow the box and the coffee cups in the lunch-kit; also the empty vacuum bottles and the empty cups. And now you and the other gals may place your hands in your muffs and—oh! Did we tell you about the muffs? Or the lap robes? Dear,

Jack says I'm an expert housewife. But it's my new Cadillac Vacuum Cleaner helps me keep our home like new
Yes, I know. Your Father gave me my Cadillac 15 years ago. I still use it every week

FOR 25 YEARS...

Mothers have told daughters—housewives have told friends, of the service they always get from their—

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VACUUM CLEANER

Cleans the finest rug or even worn carpets thoroughly—gets deep-in dirt. Beating—sweeping—suction. 3 models—all with electric light. Sold only by reliable dealers everywhere. Ask your dealer or write for pamphlet, and name of dealer, to

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Rochester CANDY, DEEP-FAT THERMOMETER

$1.25

Avoid Cooking Failures

SHOWS exact temperatures. Avoids costly failures in cooking sugar-mixtures. Shows proper fat temperature for frying without greasiness. Large easy-to-read figures. No mercury, no glass tubes. Chromium. Easy to clean. Practically unbreakable.

Other Types—35c Up

For oven, refrigerator, indoors, auto—35c. Decorative designs 50c to $1.00. Bath (floats) 50c. Humidimeter, $1.75. Humiditherm (indicates temperature and humidity) $3.50. At your department, drug and hardware stores.

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GUARANTEED ACCURATE

What do you do with your little finger

—when you pick up a glass or cup?... You know from watching others that charm and poise can be destroyed instantly by the misuse of hands. And by the same token, *the correct use of your hands* can become a tremendous social and business asset. Great actresses accomplish much of their poise by proper hand action.

The makers of Frostilla—the famous skin lotion that keeps hands, face and body smooth and lovely—asked Margery Wilson, the international authority on charm and poise, to tell

- **how to hold a cigarette**
- **how to pick up cards**
- **how to shake hands**
- **and how to make hands behave to the best advantage on all occasions**

Margery Wilson gives the authoritative answers to these and other questions in an illustrated booklet on How to Use Your Hands Correctly. Although this booklet is priced at 50c, we have arranged to present it *without charge* to Frostilla users in the United States and Canada until May 30, 1937.

Just mail coupon with the front of a 35c, 50c or $1.00 Frostilla Fragrant Lotion box or two fronts from 10c sizes and your copy will be sent *FREE*

"FROSTILLA"
413 Gray Street, Elmira, N.Y.
Here is the box front—send me my copy of Margery Wilson's book on hands.

Name .....
Address .....
City ..... State .....

dear, how we do run on! The point is, it's a nice gesture to see that everyone's hands and feet are warm, on a trip like this. Of course, gentlemen have pockets for the hands, but not even they have pockets for the feet. So we suggest you beg, borrow, or steal for the ladies one muff apiece: any old muff would do as you'll leave it in the car at the game anyway, if you're proud. But for goodness' sake do get one garment, either a steamer-rug, or lap robe, or at a pinch, an old coat for each occupant of the car other than the driver, and have him or her wrapped in it cocoon-fashion below the waist; this insures no draft when the outer robe which they drape over their laps, slips down or gets under the control of big corporations.

And, so, with your hands warmed, and your feet warmed as a result of following our counsel, there is nothing left to be warmed but the cockles of your heart, and they will be kept in a rosy glow by the praises of your friends on this Football Beano.

A portable tray for attaching to the window ledge of a car. Ponten Mfg. Co.

Cut flowers in the weekly budget

[*Continued from page 44*]

and with buds and half-opened flowers among the full ones.

The Carnation has been in cultivation at least 2000 years, for it was Theophrastus, who lived about 300 B.C., who gave it the name Dianthus, which means divine flower. It was only in the 16th century, however, that the gardeners of Italy, France, Germany, Holland, and England, with their varying ideals of beauty, developed so many varieties of it that Gerard wrote that to describe them all would be like numbering the sands. And it was not until about 1844 that the Carnations, as winter cut flowers, originated. A French gardener, M. Dalmais, obtained the first Constant-blooming Carnation. Improvements were made and in 1852 the first Perpetual Flowering strain was brought to Amer-

Marlboro

MILD AS MAY

A CIGARETTE CREATED BY PHILIP MORRIS

REALIZE YOUR DREAMS OF *Creative* COOKERY WITH KitchenAid

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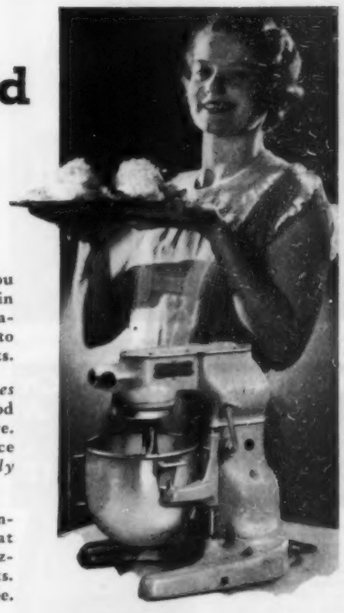

DON'T let the job of making your family's meals become monotonous *drudgery!* Release yourself from all the endless operations, merely mechanical, that steal your time and strength. *Create*—serve foods that make mealtime an event. Let KitchenAid inspire you to a hundred different, new triumphs in the art of cookery. Recognize *no* limitations, because KitchenAid is ever ready to assume the burden and assure the results.

Your family, large or small, *deserves* the attractive, appetizing, nourishing food which it is your privilege to prepare. KitchenAid is the ONE electrical device capable of a complete service that *truly measures up* to that job's importance.

And look here! Figure the cost of enjoying a KitchenAid *for years*—see what you can save—and you'll agree it's amazingly *cheaper* to own. Learn the facts. Let us send this interesting booklet, free.

The KitchenAid Mfg. Co., Dept. AH-19, Troy Ohio
Please send your free booklet, "Smooth Sailing in the Kitchen"—without obligation.

Name .....
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SAVE FUEL
THE SURE WAY
Insist on SEALED INSULATION

Of course, you want to save as much as 20% on your fuel bill every heating season—and have a more comfortable, more healthful home. Then insist on SEALED insulation—for only such insulation makes these benefits truly lasting.

Balsam-Wool Attic Insulation is *sealed* against moisture—the biggest foe of most insulations. It is *sealed* against wind. It will not sag, settle, or change its form. It is highly fire-resistant.

Sold under a *money-back* guarantee, Balsam-Wool can be applied in your attic in a few hours. Cost is amazingly low.

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Gentlemen: I want to know more about Balsam-Wool Attic Insulation. Please send the facts.
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BALSAM-WOOL
Sealed INSULATION
* SEALED AGAINST WIND AND MOISTURE

BUILD YOUR OWN DESIGN Fireplace AROUND A SUPERIOR heat circulating UNIT

Provides cheerful glow of open fireplace; circulates uniform heat to far corners and adjoining rooms. Economical way of heating large living and game rooms, small bungalows, mountain and lake cabins.
Burns all fuels. Guaranteed: Smokeless, lifetime service and maximum heating results.
Write for name of distributor near you. Advise if building new or remodeling present fireplace.

Manufacturers
SUPERIOR FIREPLACE COMPANY
1046 South Olive Street, Los Angeles, Calif.

ica by Charles Ward, New York. Not until 1875 was their culture marked by such success that whole greenhouses were given over to them. What a novelty the Carnation must have been in those days! No wonder our grandfathers and great grandfathers waxed enthusiastic over it.

A weekly allowance for flowers is a liberal education in many ways. For one thing it is up to you to achieve variety, which is always a mighty stimulation æsthetically. No matter how fond you may be of Talisman Roses, which we might call almost a first love with many women, you will soon find yourself interested in thinking up something different. A bouquet of varying shades of lavender from a deep purple to a pale blush can be a tonal adventure in selection, and you can run the gamut of yellows and rose tones with equal effect. You can learn the value of color accents in bouquets. The charm, for instance, of yellow Cottage Tulips above orange Calendulas with a rosette of Clivias at the side. The enlivening effect of magenta when a single magenta Snapdragon is used among a few bronze and cream. The unusual elegance of magenta with purple when magenta Snapdragons or Zinnias are used with Heliotrope.

You will also achieve variety because you can't play favorites, in fact you simply must allocate your flowers to different rooms from week to week. Low and broad arrangements, not over ten or twelve inches high, for the dining table. Generous and informal bouquets for the living room or library with flowers that are not expensive. Tall and formal bouquets for the hall or classic mantel vases. These can be made to come within even a small weekly budget if a few tall flowers are used with greens like southern Huckleberry or Oregon Cedar. Then left-overs can be cut down for dressing tables, for breakfast in bed, for an invalid's tray, for a card table lunch. Small flowers like Pansies, Violas, Grape Hyacinths, or Lilies-of-the-valley are also charming for such incidental uses. Of course, you must not make a French arrangement for a modernistic living room or a modernistic one for an eighteenth century morning room.

Some women will have to be excused for giving their whole flower allowance during the winter months to their weekly dinner parties. This requires special ingenuity and inventiveness as well.

A flower that is good for your larger bouquets is the Amaryllis, a large flower that keeps well. It is very decorative, and even a few can give an air of luxuriousness. Then there are the Lilies to remind us of Bermuda gardens, Hyacinths to make us more patient in looking forward to the spring, forced Forsythia to remind us of golden early days in the out-of-doors, Flowering Quince with Sweetheart Roses that make us think of May baskets and affection. When we realize that St. Valentine's Day is near, the weekly allowance can then be well spent for an old-fashioned bouquet in a lace frill with attachments for home-made verses, for a bunch of Violets, for single Gardenias, or for the fragrance of Roman Hyacinths, Violets, and Heliotrope. It is a week when sentiment can come into its own. St. Valentine's Day may mean red Roses and deep red Carnations. Then again we know one husband who insists that white St. Brigid Anemones are the flowers for St. Valentine's Day because they made up his wife's bridal bouquet. Flowers have this emotional quality. And it is this that will give you the full value of your flower allowance.

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Underground revolution

[*Continued from page 24*]

Near the door we have planned desk and cabinet space to serve as an office for the garden clubber. Here her treasured collection of books, periodicals, and club notes can be filed away. The settee facing the garden vista and the desk chair are made of bamboo and upholstered in washable moleather. The tea-cart suggests a wheelbarrow in design and doubles for in and outdoor use. The color scheme is both cool and refreshing. There are no draperies, unless ivy gracefully hanging from colorful glass bowls can be considered as such.

Next to the door, hooks are conveniently provided for the rake and hoe, the trowel and spade, cultivator and watering can, smocks and other essentials. A glowing copper sink has a sliding top, serving as a table for cutting, potting and arranging flowers. Close at hand cabinet shelves are available for earthen and pewter bowls, vases and receptacles of all kinds. Cuttings may be dropped into a bin hinged under the sink.

The modern architect, planning the home and garden as one unit, does not overlook the need of a room indoors, a garden work room, a refreshing retreat in winter, a challenge to the glaring sun and the sultry dog days of summer. However, a simple remodeling job can bring your house up to date. Perhaps all you need to do is to enlarge your window space or install an inexpensive humidifier now on the market. Summed up, these plans are not so revolutionary after all!

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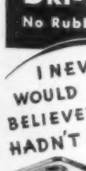

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Have lilies in your new year's garden

ESTHER AYER MILLNER

With October's "bright blue weather" has come the best season of the year to plant the choicest treasures of the garden—Lilies. Sung of by poets for countless centuries from Homer down, today the Lily is almost the flower of the moment. Lilies are collected from all parts of the Northern hemisphere and there are many species well suited to our gardens, and offering ineffable grace, beauty, and distinction to the planting plan.

Up until a few years ago, when the Regal Lily was introduced, American gardens had been using with any freedom only the Goldband, the speciosum Madonna and Tiger Lilies. But the Regal awaked a new activity and countless gardens now have many other species than those mentioned.

Let's plan for a succession of the easy to grow and moderate priced Lilies for next year—from spring to next October. Unless you should set them in pure sand, or sticky clay, or a place where water stands in the winter, you can hardly fail with the following: umbellatum, regale, tigrinum, speciosum, and philippinense formosanum. These five hardy Lilies will give a steady succession of bloom from early June to killing frost. They will thrive in well-made borders where perennials are thriving. But if your soil must be prepared, do so thoroughly, taking out all the soil full two spades deep. With the best of this soil, mix all the humus at your command, and fill back in. Most Lilies love humus. It may be bought as rotted manure, leaf mold, prepared humus, or peat moss. But if you are already a provident gardener, incorporate a quantity of the rich, black, crumbly humus from your compost heap.

Good drainage, especially in winter, is very important. Avoid setting Lilies in any part of your garden on which you have ever seen water stand, or which is covered with ice in winter. Choose, if you can, a gentle slope, and a place that is shaded part of the day, so that the blooms will last longer and the color not fade out of them. While they all like a ground cover, keep them away from the strongest growing of the perennials—Hollyhocks and other such hardy plants.

Prepare your soil in advance, so that you can plant the bulbs at once when they arrive. A wilted, shriveled Lily bulb, even though it be large, will not do as well as a fresh plump bulb of half the size. And speaking of

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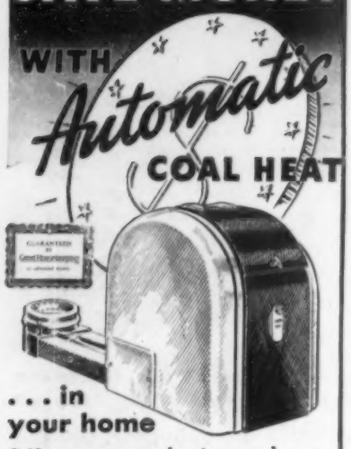

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size; on the whole the medium size bulbs of any Lilies are much more satisfactory than the more expensive "jumbo" or "monster" selections.

The bulbs of all the species chosen require rather deep planting—that is, eight or ten inches. They send out roots, not only from the base of the bulb, but also along the underground stem almost to the surface of the earth, and in time, the bulb tends to push up through the soil. Unless the soil is very friable it is a good plan to bed the bulb in coarse builder's sand and fill in around with sand. Give each bulb a good eight inches of space, for after a year or two they will start to form clumps.

Now to discuss the species separately. Lilium umbellatum, a native of our own mid-western states, comes in shades of red, orange, and yellow, and is the earliest in this list to bloom, starting in late May or early June with the white Peony Festiva Maxima. Some of the best varieties are umbellatum incomparabile, rich crimson; umbellatum grandiflorum, a good orange; Golden Fleece, yellow with petals tipped scarlet; and L. umbellatum splendidum, vermilion shading to coppery crimson. Growing about two and one half feet tall, they are attractive with the white Peony and the Lemon Daylilies, or with the perennial yellow Foxglove (Digitalis ambigua), all blooming at the same time. It has been the writer's experience that they bloom luxuriantly, the following season, and increase rapidly in a light soil, where they are mulched heavily with fresh cow manure immediately after the blooms fade.

The Regal Lily, blooming in early July, is next in the procession. It is one of the best known and most widely planted of Lilies. It succeeds all over the United States, except in the warmest parts of Florida and California. Its large white trumpets, flushed pink outside, with a bright golden yellow throat inside are loved by all. The smallest blooming size bulbs are now offered for as little at ten cents apiece. They are extremely easy to grow and increase rapidly. In a well fertilized garden containing large quantities of leaf mold the stems grow to four and five feet and each stem carries up to twenty blooms. It blooms in such distinguished company as Delphinium, Japanese Iris, Climbing Roses, purple Clematis, Lavender, Harebell, and Astilbes, and is a lovely associate to any one of these varieties.

The old Tiger Lily with its bright red, shaded orange blooms needs no description. It is permanent, vigorous and unfailing. One enthusiast writes, "Well flowered clumps are hard to beat in the mixed border." Yes, but keep them far away from the pink Phlox—which would clash!

The Tiger Lily comes in at high tide in the summer garden. Then, almost before we know it, the Goldenrod and fall Asters are decking every country wayside. In open, sunny gardens the pink, crimson, or white speciosium Lilies, so generous in their blooming, are flaunting their beautiful flowers. The color and "frosty" freshness of their blooms over a long season are exquisite. L. speciosum Melpomene and L. speciosum magnificum, give the richest colored flowers of the species. Most of the speciosum bulbs are still raised in Japan and it is often December before they arrive in this country. Unless you can get them fresh from growers in this country, mulch the place you have prepared for them, and heavily. They are offered by many firms in the spring, which delays their blooming for some weeks and, often, they are not found to be as permanent.

The last Lily on the list, the late blooming variety of philippinense formosanum is fairly new in general commerce, which has given such a very good account of itself that it is holding the stage today. It is almost pure white and is sometimes called the Hardy Easter Lily, which it greatly resembles. Though the usual two year old bulbs sent out are small, this is a tall growing, large-flowered Lily—a good companion for late flowering five foot Aster tataricus. It is very easy to raise, and blooming in September and October, it finishes our grand procession of Lilies from early spring to frost.

In the northern half of the country put a heavy mulch of leaves or straw six inches deep over all these Lilies immediately on planting, and remove with other mulches in the spring. You will see the ruddy noses of the umbellatums pushing through the ground about Crocus time.

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The good ship "Yankee" in a Rhode Island attic

[*Continued from page 28*]

wood. Above and completely encircling the cabin and also the interior of each bunk is a one-inch rope moulding enameled a glistening white.

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ly enclosed. When the folding door of the companionway is closed, it presents to the eye of any salty tar, for use in studying maps and charts, a large chart house table or desk. At the rear of the desk and below the small casement windows which overlook the bay, there is a shelf for books on navigation and perhaps even fairy stories. The front of the desk is fitted with two convenient compartments for stationery and supplies. Access to these compartments is obtained by opening small swinging doors.

There are two brass ship lanterns of the gimbal or gyroscopic type to provide stability for the lights when the ship is laboring through a heavy, though withal, mythical sea. There are also hanging red and green starboard and port lights.

The deck of this fanciful and airy cabin which receives the breezes from North, East, South, and West, is maroon in color. Two rug runners of multicolored textiles run parallel to each other between the two rear bunks and the forward bunk and chart house desk. Scattered upon the deck are two white and one dark Mongolian goatskin rugs acquired, no doubt, by mariners Harlan, Garrett, and Myles in some of their adventurous cruises to the turbulent and incomprehensible East. A metal chair and table, also Spanish blue in color, together with a rainbow colored chair and stool complete the cabin's creature comforts. Book-ends consisting of pirate chests and a superimposed anchor of greenish copper and another set of book-ends of whale boat design (Remember?—"A Dead Whale or a Stove Boat") embrace the cabin's precious literature and suggest the possibility of many hours of reposeful reading and contemplation. An American flag gives color, life, and nationalism to the cabin. Upon one wall hangs a white life preserver bearing the ship's name, "*Yankee* of Warwick, R. I."

The casement windows flood the cabin with sunshine or at times frame the stormy elements. They are windproof and are fitted inside with swinging storm windows, hinged on specially designed marine hinges. The windows are draped simply and effectively in snow white ratine, bordered with a red cord knotted at intervals.

I stretched at length upon one of the inviting bunks, and as I looked upwards through the skylight or decklight overhead, I realized that the lucky childish sailor had a perfect view of the heavens overhead with its thousands of twinkling stars or scudding clouds. Surely a cabin such as this in red, white, and blue must induce in the most casual of its occupants a love of the sea.

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A three point landing in the front yard

[Continued from page 371]

otherwise only by rather large trees. Where older trees abound in the front yards, undoubtedly, the open lawn is to be preferred. A compromise plan that combines the desirable qualities of the open yard with the semi-privacy of the enclosed lawn is achieved by bringing the boundary plantings forward of the house and then extending the foliage in the form of a low, trimmed or untrimmed hedge across the property. The open effect of the street remains. If the house is very close to the street, the hedge at the sidewalk will tend to make it appear to be further back.

However, the controlling rule usually will be to do as your neighbor has done. Fences or walls along the sidewalk would result, I fear, in a hodgepodge many degrees worse than that of the great variety of architecture that lines so many of our streets. Fences might make good neighbors but they would not make good neighborhoods in this case. With foliage and green grass, it is more difficult to be different. It should be unnecessary to repeat that the lawn should be clear of all obstruction in the center, save perhaps for trees. This means without flower beds out in the lawn, without Weeping Willow, Blue Spruce, or other highly spiced specimens. Surely, rock gardens will have little place in front yard planting.

THE HOUSE PLANTING: Those plants that we place about the foundations of houses should be chosen and placed because they are needed, not to satisfy our desire to "put in bushes." They serve to enframe the building, to soften the angle between horizontal ground and vertical masonry, and to change the barren appearance of new houses into artistic and finished effects. Their real purpose is not to show off the planting but to dress up the house.

Framing the house at the corners does not require so many plants. One or two large shrubs or evergreens with several smaller, spreading kinds at the base will do the trick. The taller plants really do the work while the smaller ones support them. Care should be taken that these low base plants do not attract attention to themselves. They must play up to the star performers.

Emphasizing the doorway with paired plants of rounded or pointed form, smaller in mass than the corner groups, is further logical. Between the corners and the doorway may be nothing at all in the way of planting, if the foundation wall is low. However, there may be a low hedge, or more often a continuous line of low shrubs quite neutral in character. A good foundation planting cannot be made out of many pointed evergreens or many trimmed forms. A collection of spots is non functional; and more than that, becomes a competitor with the rightful view of the building. If the house is inferior in design, subdue it by hiding the objectional parts with foreground trees and clinging vines.

THE TREES: The street trees become the lawn trees on very narrow streets, or the lawn trees become the street trees. When the houses are placed back a distance of forty or fifty feet from the sidewalk, front yard trees closer to the building are possible. They are very desirable for shade when the rooms face to the south or west. Foreground trees rather close to the house screen porches, hide huge chimneys, and subordinate awkward parts even better than vines. The tree is the best means of correcting architectural faults. Forward of and a little outside of the corners of the house is the usual advice in the placement of enframing trees, and yet when they are in front of the residence, trees add charm. The beauty of many of the old houses in the countryside and suburbs is created quite as much by the old trees that surround them as by the architecture itself.

Because we seem to envision trees as full grown, we tend to plant too few of them in new developments. Think of the tree as only partly grown, as it will be in one generation, and you will plant more of them. Think of shrubs as being full grown in the short space of five years, and you will plant fewer of them.

SUMMARY: Front yard plantings are like the clothes that we wear away from home—suitable, sometimes individual, but conventional. If we were to prepare a formula for improved front yard treatment, it would usually be "fewer shrubs, fewer pointed evergreens, more trees and more open lawns." The front lawn will have a definite shape, determined by the walks, the driveway, and the planting. The yard may be open or enclosed but the enclosure should be low enough to allow clear vision of the lawn. It is ideal when the street practices can carry through a group of properties to make a unified street scene. Foundation plantings frame the house, help to correct defects and convert the new house into a home. Trees carry on this idea. Having made our plans, let us pilot our ideas to earth and resolve them into a three-point program for the lawn, the house plantings, and the trees.

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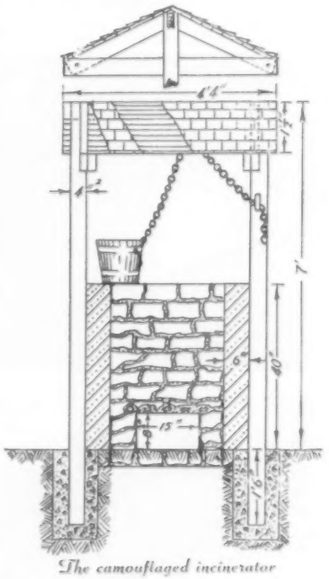
GARDEN FACTS and FANCIES

Leonard Barron

READERS of THE AMERICAN HOME greatly liked the wishing-well incinerator illustrated on page 27 of the January issue. The effect of the well was a touch of realism in the garden to be extremely welcomed, but when that piece of artistry was actually a shield or a camouflage for the usually troublesome and unsightly trash burner, no wonder it was liked. So, we asked Mr. W. F. Hall of Little Rock, Arkansas, in whose garden the "interest spot" was standing, to give some details of its building and construction to help others of the garden family who want to go and do likewise.

The construction is not a difficult process and the drawings herewith are self-explanatory. The putting up of the stone work is perfectly simple, not necessarily calling for the expert work of a stone mason.

To give an old-fashioned rustic look to the well, select varied sized rocks, about twenty to one wall; this number, of course, will depend on the size of each. Dig a trough three or four inches deep into the ground, set the largest rocks in it for the foundation and then tie together with a half and half mixture of sand and cement. Then proceed to place irregular stones in position and fill between the rocks with concrete mixture. Follow dimensions set forth in the



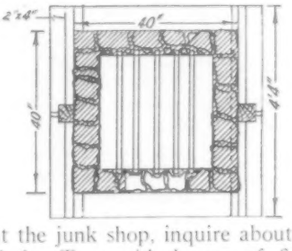
The camouflaged incinerator

drawings and you will encounter no difficulty in the construction.

From the junk dealer may be secured at a nominal price flat iron bars to make the grate. In the construction of the walls place these bars across the opening ten inches above the ground. Be sure to leave a small opening, about 9x14 inches, on one side for the removal of ashes. This opening should be at the rear so as not to mar the well effect from the general view. After the well is completed, let it set at least one day before burning trash in it.

Amounts of sand and cement needed will depend on size and type of rocks used in the construction. Any decorative design you desire may be used.

The shed is made of rough lumber with shingled roof. The posts are creosoted and then placed in cement beds. Any type of old-fashioned bucket and chain is satisfactory for the effect. However, a concrete bucket made for decorative purposes and painted green and brown for a mossy look is most attractive. While you are getting the iron bars for the grate



at the junk shop, inquire about a chain. To avoid danger of fire, burn trash daily. After the well and woodwork are completed, choose a paint or stain that harmonizes with its surroundings.

Try building this well-incinerator. It will serve as an interesting garden hobby and will repay you in both efficiency and effect.

Lightening lawn labor

Now, cheer up, you suburbanites who have to mow the lawn. The mere chore of pushing the heavy mower across the grass was often in itself a more than adequate substitute for the much lauded physical exercises that we are told are so essential to health building. Be that as it may, the lighter the labor, the more the delight. And, now, they are substituting aluminum for heavy iron castings in the suburbanite's favorite instrument. The aluminum alloy called "bohnalite" which is so much lighter than cast iron makes all the difference in the world. At least, so the manufacturer, F & N Lawn Mower Company, says and he ought to know. It certainly looks right enough to us.

Another effort in behalf of the industrious suburbanite expresses itself in the equipment of a power motor with rubber tires. Cutting swaths eighteen inches wide. This machine is made by the Evinrude Outboard Motors.

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K-R-O KILLS RATS ONLY

It's the berries!

[Continued from page 21]

Even small bushes berry freely. Atropurpurea has foliage which colors beautifully in the fall and the branches are full of scarlet berries. Alata with its winged branches is another species but bears less conspicuous fruits."

Turning to the heretofore silent younger brother, I asked, "Do you agree that Euonymus is the most desirable?" "No!" he returned emphatically. "I prefer the Viburnum family. The High Bush Cranberry (Viburnum opulus) is among the most popular berried plants. It grows as high as twelve feet and bears heavy clusters of crimson fruits which hang on until the following spring."

"It sounds like a worthwhile sort," I commented, making a mental note to purchase one for my private garden. "But what other species do you have available?"

"Acerifolium has black fruit; americanum and rectangulum bear bright scarlet berries; the fruits of rhytidophyllum vary from red to green; and alnifolium produces red berries which later turn black. Other species are cassinoides, dentatum, lantana, and lentago all of which produce black, blue, or red berries in autumn."

"Well, I see you each have your favorite," I observed. "Perhaps you two can compromise on a third genus. Were you to do so, what would it be?"

"Symphoricarpos," they both responded in one breath. "The family is an interesting one," commenced the elder brother. "Symphoricarpos racemosus—the one you know as the Common Snowberry—has pale pink flowers from June to August followed by conspicuous pearly snow white berries. Vulgaris, commonly called Indian Currant or Coral Berry, is a low branching shrub spreading by stolons to form natural groups and masses. The small purplish-red berries are exceedingly numerous and cling to the branches long after the leaves fall. A third is the hybrid chenaulti which has graceful arching branches covered with attractive light red berries in autumn."

"With such a lasting feature, the branches should prove useful for indoor display," I remarked.

"Yes, they are used for that purpose."

Continuing our stroll through the nursery, I saw Ilex verticillata (Common Winterberry) a deciduous Holly whose foliage turns yellow in the fall and which produces profusely bright red berries. These remain throughout the winter. The species crenata and glabra have ink-black berries. My guides pointed out Aronia arbutifolia or Red Chokeberry and its

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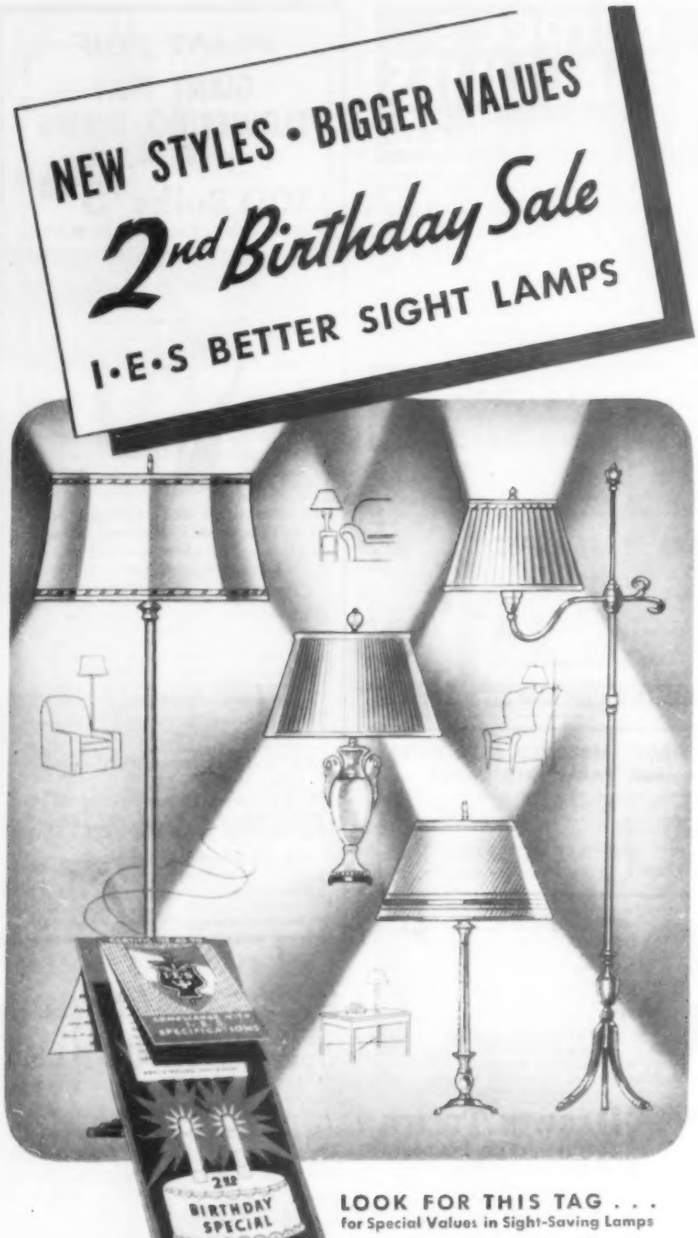

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profusion of red berries; also Aronia melanocarpa or Black Chokeberry with its coal-black fruits. I saw shrubs of Actaea alba which bears such fine snow white berries in August, and Actaea rubra which produces red berries even earlier in the summer.

"Do you grow any berried trees?" I inquired, not remembering having seen any.

"Oh, yes," was the response. "Sorbus aucuparia, European Mountain Ash, is very lovely with its clusters of conspicuous bright red berries. The American Elder produces purple berries in September and the Scarlet Elder bears red fruits in mid-summer. The clusters of bright blue berries of Cornus amomum, the Silky Dogwood, are most attractive. And surely you remember seeing Crataegus oxyacantha, the English Hawthorn, with its berries?"

"How about vines," I asked, preferring to change the subject rather than disclose my former lack of observation. "Do any of them belong to the berried class?"

"Most assuredly. Lycium chinense or Matrimony-vine has scarlet fruit; Celastrus scandens or False Bittersweet bears showy, drooping clusters of orange fruits with crimson seeds which cling to the branches all winter, making desirable winter bouquets. The Japanese Bittersweet (Celastrus orbiculatus) drops its husks but retains its berries in the fall."

Other berried shrubs pointed out were Myrica carolinensis, Nemopanthus mucronata, Beautyberries (Callicarpa americana and purpurea), Vaccinium corymbosum, Gaultheria procumbens, and Arctostophylos uva-ursi. Most interesting was the Partridge Berry (Mitchella repens) which grows less than two inches high and produces red berries resembling a partridge's head. These persist through the winter.

The most widely used berried shrub is Berberis thunbergi, the branches of which are flat and spray-like with small leaves which change from green to red in the fall. It is covered with brilliant red berries at that time. A variety of this has foliage of rich, lustrous, bronzy-red at all times, and there is the new upright form called Columnberry, very adaptable for a hedge.

It is to be regretted that the two best families of berried shrubs—Cotoneaster and Pyracantha—are semi-tender, though a number of their species may be grown in colder sections if planted in protected locations.

No better nor more beautiful shrub than Cotoneaster horizontalis is known for terraces, slopes, tops of low walls, or foundation plantings. It has fan-shaped, prostrate branches which are covered with red berries in the fall. Other low growing species are humifusa, adpressa, dammeri, and macrophylla. The last is semi-evergreen and produces larger berries of a rose shade. [The largest berries on any spreading Cotoneaster—like small olives—that I have seen are on C. adpressa praecox, but it reached me as apiculata, which it is not.—L. B.] Among the tall-growing types is Cotoneaster Francheti, which is nearly evergreen with graceful, spreading branches bearing orange-red berries. Other upright species are acuminata, dielsiana, pannosa, salicifolia, and simonsi.

Pyracantha or Firethorn is the most showy of all berried plants. The species vary from evergreen to semi-evergreen, from dwarf to upright, and with berries from bright red to orange. All the plants are plentifully supplied with thorns. The most desirable is coccinea lalandi with others, crenulata, formosana, and rogersiana almost as good.

One of the most beautiful evergreen trees which unfortunately can not be grown in cold sections is English Holly. It has dark green leathery and prickly foliage. The female plants bear an abundance of bright red berries. Foliage and berries are used extensively in the making of Christmas wreaths. The plants of Nandina, Stranvesia, and Aucuba japonica all bear clusters of large scarlet berries. The latter does particularly well in the shade.

In the milder climates grow the beautiful evergreen barberries—darwini, gagnepani, and sargentiana which bear blue-black berries; nevini which has red fruits; and wilsonae which has pinkish-rose berries. Like the Pyracanthas, they are all plentifully supplied with protective thorns.

Berries can make the leafless autumn shrubbery bright and cheerful; they may be used to break the monotony of solid green foliage; and they are excellent for indoor as well as outdoor decoration. It is not to be expected that all the above mentioned shrubs will grow everywhere. The differences of soil, site, and climate in our country are too great. Some of these names may be untried in your own section, too. There is plenty of room for experiment. In addition there is just one evergreen of the conifer alliance (it does not produce cones, however, but has an exposed seed set in a succulent open cup that gives the semblance of a berry). This plant is the Asiatic Yew. The European Yew is tender in many sections. Taxus cuspidata grows over a wide area and is an ideal hedge plant too where it lives. The rosy red "berries" are sufficiently beautiful to merit growing the plant even were it not so good an evergreen. The one way of ascertaining whether a particular berried shrub will surely grow in your planting is to visit a local nursery and select accordingly.

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Rest assured...it's a Kenwood Famous

YOU'LL never know how *restful* a blanket can be 'till you sleep under a Kenwood Famous. Big, buoyant, and beautiful, it wraps you for the night in the gentle comfort of its warm and soothing folds. Its *extra* length tucks 'way in under. Its drapey softness cuddles close to every curve.

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There is no other blanket like the Kenwood Famous. The special formula of its making has never changed. More than a million homes now know the luxury of its sleeping comfort. Only the colors are modified each season to match the draperies, walls, and rugs of the modern bedroom.

Choose *your* Famous Blankets from thirteen pastel shades and rich dark tones, all delicately frosted with white. Choose them *now* and treat your family and your guests to the enjoyment of restful relaxing sleep.

The Kenwood Famous and other Kenwood Blankets and Throws in a wide range of colors and prices, also Kenwood Baby Blankets, and women's and children's bathrobes are sold by leading stores with a reputation for quality merchandise.

FACTS ABOUT THE KENWOOD FAMOUS

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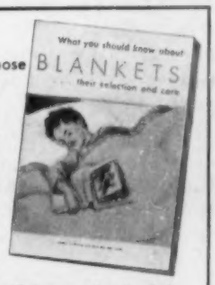

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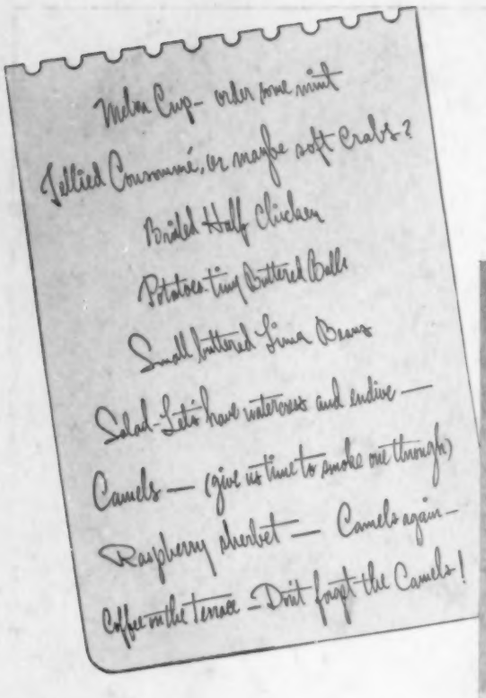
KENWOOD all-wool BLANKETS *and* THROWS


Melon Cup- order some mint
Jellied Consommé, or maybe soft Crabs?
Broiled Half Chicken
Potatoes-tiny Buttered Balls
Small Buttered Lima Beans
Salad-Let's have watercress and endive—
Camels—(give us time to smoke one through)
Raspberry sherbet—Camels again—
Coffee on the terrace—Don't forget the Camels!

Dinner notes jotted down by a famed Baltimore Hostess

MRS. NICHOLAS GRIFFITH PENNIMAN III

MRS. PENNIMAN is a descendant of two signers of the Declaration of Independence. Another forefather was one of the founders of the Bachelors' Cotillion, exclusive to Baltimore's first families. Mrs. Penniman is widely known as a charming hostess, a genius in fine Southern cookery. "When entertaining," she says, "I always serve plenty of Camels. Between courses and after, Camels taste *so* good. I've noticed that they help digestion and add so much to that satisfying sense of having dined well!"

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A few of the distinguished women who prefer Camel's costlier tobaccos:

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MISS MARY BYRD, *Richmond*
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MRS. THOMAS M. CARNEGIE, JR., *New York*
MRS. J. GARDNER COOLIDGE, II, *Boston*
MRS. ERNEST DU PONT, JR., *Wilmington*
MRS. WILLIAM I. HOLLINGSWORTH, JR., *Los Angeles*
MRS. CHISWELL DABNEY LANGHORNE, *Virginia*
MRS. JASPER MORGAN, *New York*
MRS. LANGDON POST, *New York*
MISS LUCY SAUNDERS, *New York*
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Smoking Camels between meals and after has a welcome effect on digestion

The excitement of having a good time—at home or "abroad"—often keys up the nervous system. Tenseness results, slowing down the activity of digestive fluids. Scientists have shown that the supply of these fluids—alkaline digestive fluids—is helped back to normal by smoking Camels. Definitely, Camels encourage good digestion . . . give a generous "lift." Their costlier tobaccos furnish a fitting accompaniment to the subtle flavors of fine food. Being mild, Camels never tire your taste. Let Camels give you pleasure during meals and after. They set you right!

FOR DIGESTION'S SAKE — SMOKE CAMELS